THE PATHWAY OF THE SOUL

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J. HENRY VAN STONE

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THE PATHWAY OF THE SOUL

A Study in Zodiacal Symbology

by

J. HENRY VAN STONE

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DEDICATED

TO MY WIFE AND FELLOW

STUDENT.

FOREWORD.

THE attempt to correlate the Signs of the Zodiac and the Buddhist Nidânas is so original and so interesting that it needs no recommendation. How far Mr. Van Stone has succeeded in his task each reader must judge for himself, and an adequate mastery of Astrology and of the Buddhist philosophy dealt with, is a necessary equipment for such judgment.

I would only bespeak a careful reading of the work, for all that throws light on fundamental identities or similarities is valuable to the student of Comparative Religion, and helps forward the day when religions will learn from each other rather than attack each other.

ANNIE BESANT.

PREFACE.

IN placing in the hands of students the following study, the author hopes it may serve as a stimulus to research into the symbolism of Astrology.

The many hints conveyed in the writings and symbols of the ancient races show that, at any rate in the inner teaching, the zodiacal belt had a significance which was not apparent to the ordinary astrologer.

The Buddhist conception of the twelve nidânas throws a great light upon the Signs, and these in turn explain some of the obscure meanings of the former.

In dealing with Egyptian and Euphratean records the student is confronted with many difficulties, one of which is the fragmentary nature of the writings, and also the fact that the period covered by these records extends over many thousands of years, during which the original ideas

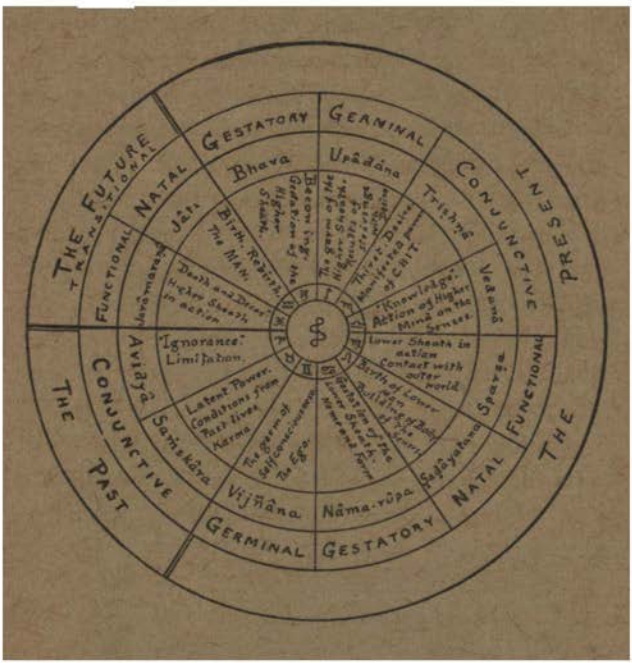
became overlaid by, and blended with, other cults and popular conceptions.

In the land of the Euphrates we find the Assyrian and Babylonian scribes often at a loss to understand the ancient Accadian script, and consequently misinterpretations arose; similarly in Egypt during the lapse of ages the more ancient texts were often misunderstood, and at the present day the Egyptologist, seldom equipped with inner knowledge, fails to grasp the essential meaning of a phrase or idiom. Further it seems probable that the initiated priesthood of Egypt hid the occult teaching from "the dwellers in the swamps" under intentional blinds, which were explained in the oral instruction given in the temple schools.

The present work is the result of sixteen years' study, and some part of the subject has been dealt with in articles issued from time to time in the past volumes of *Modern Astrology.*

Croydon. J. HENRY VAN STONE.

May, 1912.



IN works on Buddhist philosophy reference is made to the NIDÂNAS,[1] the links in the endless chain of Existence, the ties in the revolving Wheel

of Births. They constitute the twelve causes of sentient existence (PRATITYA SAMUTPADA), and mark the stages of Evolution, cosmic and microcosmic.

In the present work it will be the endeavour of the writer to show that the nidânas when correlated with the zodiacal signs expressly indicate the stages in the Evolution of the Human Soul. The signs and nidânas, in their underlying meanings and symbolism, will be seen to mutually explain many an obscure point in both these schemes. In one Buddhist writing the ABHIDHAMMATHA SAMGHA there is the suggestive statement that AVIDYÂ and SAṂSKÂRA (the first two nidânas) belong to the Past, JÂTI and JARÂMARAṆÂ (the eleventh and twelfth nidânas) belong to the Future, while the remaining eight, VIJÑÂNA to BHAVA, belong to the Present. Again AVIDYÂ and TRIṢHṆÂ (Ignorance and Desire) are the two roots of existence, and these being destroyed, the Wheel ceases to exist.

These statements are points of great importance in our conception of the Wheel, for our study will lead us to see, not an endless chain of births, but a middle stage in the Spiral of Evolution, made by man's free-will into the ring Pass Not.

In the upward stages of the evolutionary spiral, the Monad passes at the lowest point into the mineral kingdom to form the germ of Divine Existence (SAT), from thence it enters the plant kingdom to develop the synthetic attribute (ANANDA), and finally the germ of Intelligence (CHIT) is formed in the animal kingdom.

Now the germinal phase is complete and the middle turn of the spiral is reached, where Man begins and the Divine germs begin to unfold in reverse order. Slowly yet surely the germ of CHIT unfolds and grows until a fully separated Centre is formed, expressing knowledge and intelligence. Then, that the ANANDA aspect may be manifested in Divine Love, the separating walls of the Centre must be broken, the Wheel must vanish and the Man stands forth in the glorious freedom of Divine Sonship. Finally by the union of the Son with the Father the aspect of SAT, Divine Existence, is fully realised.[2] (Fig. 1.)

The Nidânas are as follows:

AVIDYÂ—Non-cognition, Ignorance. Non-being in relation to Being.

SAṂSKÂRA—Conditions dating from past lives. Karma. The Memory of the Past.

VIJÑÂNA—The Ego. Self consciousness.

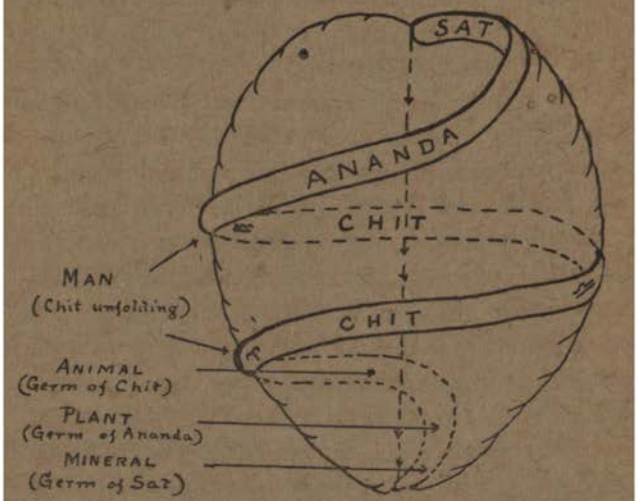


FIG. 1.

NÂMA-RUPA—Name and Form—Subjective and Objective.

ṢAḌÂYATANA—The six perceptive powers or senses.

SPARṢA—Contact with the external world.

VEDANÂ—Perception and sensation.

TRIṢHṆÂ—Thirst, desire.

UPÂDÂNA—The results of strivings due to desire.

BHAVA—Becoming. Gestation.

JÂTI—Birth. Rebirth.

JARÂMARAṆÂ—Decay and Death.

The corresponding zodiacal signs fall into two groups. The first six (Aries to Virgo) deal especially with the growth of the personality while the remaining six (Libra to Pisces) concern the gradual manifestation of the Individuality.

In the seventh sign, Libra, a critical stage in evolution is reached. The soul, newly entrusted with powers of perception and reasoning, weighs in the balance, and differentiates, the varied experiences of life, and from this point onward the separated centre grows in power and strength, until in the eleventh sign (Aquarius) the soul breaks its self-made bonds and realises its unity with its brethren.[8]

PERSONALITY.	INDIVIDUALITY.
Aries-Avidyâ	Libra-Vedanâ
Taurus-SAṂSKÂRA	Scorpio-Triṣhṇâ
Gemini-Vijñâna	Sagittarius Upâdâna
Cancer-Nâma-rûpa	Capricorn-Bhava
Leo-Ṣaḍâyatana	Aquarius-Jâti
Virgo-Sparṣa	Pisces-Jarâmaraṇâ

It will be seen on further study that each sign and nidâna in the first division, becomes reflected in the corresponding stage in the second division.

The symbols of the signs are two, pictorial and hieroglyphic. In both cases there are variants among the ancient peoples apparently adapted to the intellectual conditions, or stages of growth of a race or age. The study of these symbols is of great interest and value, if we take the advice of one of the Neoplatonists and pass from the image of the thing symbolised and endeavour to reach its intellectual meaning. Moreover there are meanings within meanings, each as it were the facet of a crystal reflecting a ray of the light of Truth. One very ancient hieroglyphic symbol, probably dating from Atlantean times, is that of the serpent, a form best seen in the glyphs of the four fixed signs, Taurus, Leo, Scorpio and Aquarius.

In the Euphratean valley the serpent glyph is not so common as in other countries, such as Egypt, where it plays an important part in astro-symbolism. The serpent is well chosen as it expresses the undulatory movement of that mysterious force FOHAT or KUNDALINI, which is the motive power of evolution, compelling the soul to evolve. This force is seen in latency in Taurus, stirred into activity in Leo, and fully awakened in Scorpio (Fig. 2.) Eleven years ago the writer during

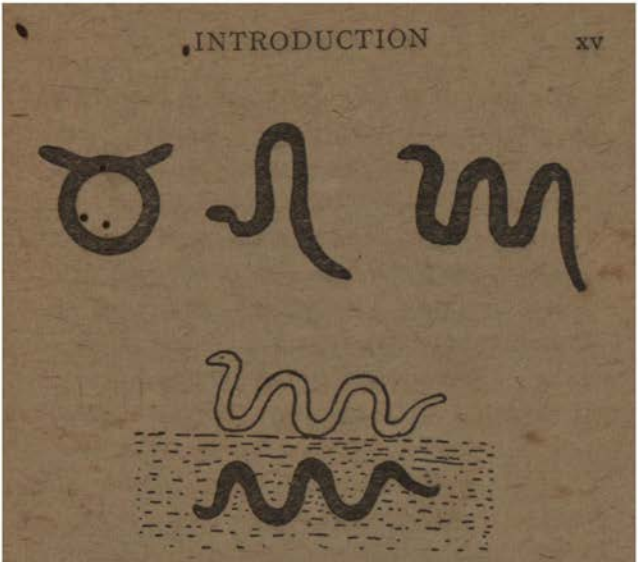


FIG. 2.

meditation was shown in vision this serpent play which culminated in the Aquarius symbol. "I saw before me that which resembled the surface of the sea, and yet I was conscious that it was not water in the physical sense of the word. Over this 'sea' moved a white serpent, its rapid undulations being reflected in the 'waters' as a black counterpart. Gradually the movements increased, until in the whirling vortex a third serpent appeared, and

around the rigid body of the new-comer the white serpent and its counterpart (now white also) intertwined to form a Hermes staff."[4] The dark serpent of the first three signs shows the lower manifestation of the evolutionary force while the last of the signs, the white serpent (the Agathodæmon), is manifested, and then it is seen that the dark form is but the reflection in the lower planes of the mystery of the heavenly places. It is of interest to notice how in various symbolic schemes these fixed signs are treated. In Mithraism the solar hero Mithra, the type of the Human Spirit, slew the Bull and from its body "sprang all the useful herbs and plants that cover the earth with their verdure. From the spinal cord of the animal sprang the wheat that gives us our bread, and from its blood the vine that produces the sacred drink of the mysteries—and from the death which he had caused was born a new life more rich and more fecund than the old."[5]

This in mythic form denotes the cessation of the latent stage of the Taurian force which now passes into creative activity. In Hellenic myths Hercules slays the lion, and a common coin type in Phœnicia and Asia Minor is that of the lion devouring the bull. In one case the transference of activity

from Taurus to Leo, and in the other the passing of the power from Leo to the sign of the Man.

Coming now to Scorpio, the sign of the serpent, we find many myths referring to the overcoming of the Dragon of the Threshold. Hercules slays the nine-headed Hydra of Lernæ, Horus in Egypt conquers Apepi the serpent of darkness, St. George in later days destroys the Dragon, and among the Algonkin Indians the Prince of serpents is slain by the Dawn-hero Michabo. All these are echoes of the din of the battle where the unseen warrior is fighting his last great combat. When victory is achieved, then is the Man-child manifested in Aquarius, as is seen in the famous cippus of Alexandria where Horus the child stands, triumphant, holding in his hands the serpent and the other symbols of the fixed signs. The Man has arisen, the mighty creative force of Fohat no longer compels, it has become his instrument, for now he is master where before he was servant.

In Gnostic literature there are hints of these upward steps in the way of the Soul. The serpent was the "Glyph of the Divine Will, the Divine Reason, the Mind of Deity, the Logos. The egg was the Thought, the Conception, the Mother of All. The germinal universe was figured as a

circle with a serpent lying diagonally along its field, or twined a certain number of times round it. This serpentine force fashioned the universe and fashioned man. It created him, and yet he in his turn could use it for creation if he would only cease from generation."[6]

The Ophites also said that "all creation was subjected to the four groups of the twelve powers of the world-Soul, according to their cycles, as they move round as if in a circular dance,"[7] a reference to the zodiac and the wheel of life, and the four triplicities.

The sect of the Peratae derived their knowledge from "the tradition of the ancient Chaldean star-cult" and in a treatise, "evidently a Gnostic commentary on an old Babylonian or Syrian cosmogonic scripture," we read of "that which streameth forth from the twelve founts of the Law, the power which taketh its type from the impress of the power of the invisible waters above."[8] "The twelve sources are also called the twelve mouths or pipes, through which the world powers pour hissing. It is the power which is surrounded by a dodecagonal pyramid or dodecahedron."[8]

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ARIES-AVIDYÂ.

THE creative serpentine energy which compels the Ego to evolve has been shown upon the cross of manifestation in the four fixed signs, but it is nevertheless concealed in the remaining stages.

This energy is expressed in terms of planetary influence by Mars and Uranus, the former representing the centrifugal phase whereby the Soul becomes more and more a separated centre, while the latter denotes the centripetal phase wherein the undulatory force is indrawn to form the reservoir of power necessary for involution. The Uranian influence will be discussed more fully in our study of the later signs.

In relation to the foregoing it will be seen that the initial stages of human evolution are ushered in by Aries, the fiery positive house of Mars and the culmination of the Martial phase is reached in Scorpio, the watery negative house of the red planet. Truly the " roots "of the tree of evolution are found

in Aries-Avidyâ and Scorpio-Triṣhṇâ, Ignorance and Desire, the two poles of the influence of Mars, the lord of the battlefield of life.

In Aries is symbolised the descent of the Spirit into Matter to make man a "living soul," an act whereby the Spirit becomes blinded to its own powers and trammelled by the bonds of ignorance.

It is an act of Divine Sacrifice, a reflection of the Cosmic Sacrifice on which the universe is founded. The nidâna Avidyâ denotes "ignorance, nescience, non-existence." In its cosmic aspect it is the relation of Being to Non-being, of Vidyâ (knowledge) to Avidyâ, of Positive to Negative, Light to Darkness. This stage is figured upon the Ajanta fresco as a man leading a camel, and in the Buddhist cosmorama as a blind woman sitting near a lamp, both being symbols of the foregoing relation. A third figure from the BHAVA CHAKRA in Lhassa shows a blind man leaning upon a stick.[1]

In the pictorial symbol of the Ram or Lamb we have associations with the idea of sacrifice in many religions. Sometimes an Ibex or Ibex-ram, or any strong horned animal as the Assyrian KU-SARIKKU would indicate, occurs as the representative of the sign and also as the symbol of the Sun

which from an astrological standpoint is "exalted" in Aries.

"In the Euphrates valley the Sun was styled LUBAT (old sheep) and ultimately the seven planets were called KAKKABANI LUBATI (old sheep stars), and as observation of the Sun must necessarily have long preceded any classification of planets, this symbolic view of the Sun, as an old sheep or Ram is necessarily of a remote antiquity."[2]

Similarly in Egypt the solar symbol of Amen-Ra is the Ram, or the god is ram-headed, and colossal rams guarded the precincts of the temple of Amen, while the sacred animal played an important part in the cult of "The Hidden One."

The ancient Egyptian work *The Book of Am-Tuat* describes the passage of the Sun through the twelve divisions of the "Underworld," a veiled account of the twelve steps in the path of the soul.[3]

The word Tuat or Duat is usually rendered "the Underworld," and its hieroglyph is a five-pointed star within a circle. It seems probable that this is not the true rendering.[4] The Plane of Limitation would be a better interpretation.

The first division or "hour" shows the solar boat bearing the shrine containing the Sun as a ram-headed man. This is the dead sun god AF,

which we may regard as expressing the Divine Life limiting itself, becoming dead to its powers in the higher worlds. Along with this boat we find another containing the SCARAB or KHEPERA, the symbol of creation and evolution, and the inscription reads "the coming into being of Osiris."

Now Osiris, bound and swathed as a mummy, typifies the Divine man encumbered with vehicles, over which, as yet, He has not gained the mastery, so here again the symbology would seem to point to the initial stages of human evolution.

In the other ancient work relating to the solar journey through the Underworld, *The Book of the Gates*, the boat of the Sun is shown entering the Tuat. The Sun is here in the form of Khepera, the Scarab, enclosed in the folds of a twisted serpent having its tail in its mouth. "The only gods with him in the boat are SA and HEKA, here the personifications of the intelligence and the word of power."[3] So in another symbolic form the Egyptian pourtrayed the initial stage of man's evolution.

In the Euphratean valley the Sumero-Accadian predecessors of the Assyrio-Babylonians called this sign either LULIM "the ram" or ZUE "the messenger," and α Arietis, according to Lenormant,

is referred to as "The Messenger of Light." The Aries month was BARAZIGGAR "the upright altar of sacrifice," a name significant of the basic meaning of the sign.

It is also of interest to notice that T. Subba Row states that Mesham (Aries) represents PARA-BRAHMAN the Self-existent, eternal, self-sufficient cause of all.[5]

According to Orphic tradition PHANES (Light) was the manifestor, the creator of the Gods and the sensible universe. He is figured symbolically according to Damascius as "a Dragon naturally endowed with the heads of a Bull and a Lion, but in the middle having the countenance of the God himself," an allusion to the four fixed signs. Phanes was also called Eros, Love. "This was that Primal Love or Desire (KAMA-DEVA) which arose in the All; in the words of the RIG VEDA, the 'primal germ of Mind—that which divides entity from non-entity,' and which also unites entity with non-entity."[6]

The familiar glyph of Aries (♈) is usually regarded as typifying the horns of the ram, well representing the combative power of the intellect, but such is the Protean character of these glyphs that it may equally typify the upspringing waters

of the Fountain, the source of all separated existence, and more particularly the outpouring of Divine Life as the Third Life Wave known to Theosophical students.[7]

Twelve years ago a curious vision occurred to the writer. While in meditation in the early morning there arose in the dim twilight a huge but misty cross having arms of equal length. Upon the cross was the form of one swathed and bound as a mummy—OSIRIS, the God-Man, with triple crown, crook and flagellum, and the asp upon his brow. Then the human form faded away, and in its place appeared the Pisces glyph as two golden serpents linked by the iron circle of necessity. A moment more and this was replaced by the Aries glyph as two rose-red serpents united in bodies, but with out-turned heads. This figure grew until it resolved itself into the radiant form of the Christ as figured upon the earliest crucifixes. The curving horns of the Ram became the outstretched arms of the Master. There he stood free, unbound, in the attitude of loving benediction, the living type of the Greater Sacrifice.[8]

The Man who has achieved freedom from the Wheel of Rebirth, who has grown to that perfect stature in which is fully manifested the Divine

Life, yet remains in willing bondage to become the Saviour of His brethren, is here symbolised by the Pisces and Aries glyphs which become changed into the figure of the Christ.

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TAURUS-SAṀSKÂRA.

TAURUS, the negative house of Venus, is the first of the fixed signs, and is "earthy" in quality. It represents the Virgin matter, the vehicle of becoming "the living earth" of the alchemist, the clay which is to be moulded stage by stage into a fitting vessel for the Divine Life within. Taurus again is the Mother, as Aries is the Father, the life giver, or to use another metaphor it is the web upon which is woven the garment of the Soul. Spirit unites with Matter at this point to produce a self-conscious being, which is revealed in its germinal state in the following stage, that of Gemini-Vijñâna.

The nidâna Saṁskâra further illustrates these ideas, for it represents the results of former states of being, called into existence by the brooding of the Spirit. It is, therefore, the Karma, the conditions of the Past on which the soul will work. The Buddhist Cosmorama and the Bhava Chakra express this as a potter at work upon the clay.

"In the Chhândogya Upanishad, Saṁskâra has been spoken of as the 'spark' or 'flash' (tejaḥ) which is there identified with Vâch, the cosmic 'speech or word' (Tejomayî Vâk). Perhaps no more graphic word symbol could be found to describe the manifestation of Saṁskâra. It flashes before the great Thinker as he broods over Non-Being. Once manifested it acts as the guiding and ruling light for all the rest of cosmic activity."[1] This well accords with the astrological association of Taurus with the expression of sound and speech. The pictorial symbol, the Bull, was no doubt chosen to indicate the strength and power latent in this sign, and we find it expressed in various ways in the old world religions.

In the valley of the Euphrates the Bull is depicted on many cylinders in several forms. One common example is the Bull being led or ridden by Rammanu lord of Aquarius who guides it in its work of ploughing the fields of evolution. In the Hamath inscriptions the head of the Bull is shown with the forelegs curved to form a crescent (Fig. 3), indicating the association of the moon with this sign, just as in Egypt the Bull bears upon its head the lunar symbol. The Accadian abbreviated name for Taurus was TE, meaning

FIG. 3.

" the foundation,"[2] and so again we have another mode of expression of the idea that at this stage is laid the foundation stone of the temple of Humanity.

Turning now to the Egyptian Book of Am-Tuat we find in the second division accompanying the boat of the Sun four other boats, the first carrying the full moon (a Taurian association) and the others the emblems of agricultural deities and the Grain-god himself.

The numerous gods in this locality supply the followers of the Sun AFU-RA with food, water and fire. "All these gods are under the rule of AM-NEBAUI, who is the lord of this Field, but it seems that they remain in a state of inertness until AFU-RA enters and shines upon them; and

although they have their duties and know how to perform them, it is suggested by the texts that they perform nothing until he speaks to them . . until the word of power spoken by AFU-RA makes them produce grain on which to feed themselves and the followers of RA. In this way is the power of AMEN-RA shown; his dead body, *i.e.*, the night sun, is able to re-vivify all the gods of the kingdom of Osiris and to make them work."[5]

This passage is of interest, for in these inert gods we may see the personifications of the latent karmic conditions which are aroused into activity by the "word" or "speech" of the vivifying Spirit. Again it is upon this Karma that the Divine feeds to nourish its developing vehicles.

Perhaps, nowhere, does the Bull play so important a part as in Mithraism. According to Mazdean tradition the Bull was the first animal created by Ormuzd, the Supreme Being, and Mithra, the type of the Human Soul, achieves the task of capturing and taming this redoubtable animal. Later, the bull escapes and the Sun commands Mithra to slay the fugitive. This is done, and from the body, as referred to in the Introduction, developed the useful plants, the wheat and the vine. "The seed of the Bull, gathered and purified by the Moon,

produced all the different species of useful animals, and its soul, under the protection of the dog, the faithful companion of Mithra, ascended into the celestial spheres above."[4]

Once more there is placed before us in a different symbolic manner the unseen Worker collecting and preparing his materials and then, destroying the cruder form, he brings into being a new creation; for within this sign there is concealed the latent phase of the mighty force of evolution. The Taurian form destroyed, the fiery force is roused into action in Leo, as is expressed in the figure of the lion devouring the bull. All along the path of evolution we see the Spirit ensouling a form whereby experience may be gained. Then the form is shattered to be replaced by another vehicle in which the evolving Soul can work more efficiently. So when we read in these old stories of some hero slaying a bull, lion or a serpent, we know it is but the death of a form or vehicle, and the transference of an activity to a more efficient sheath.

T. Subba Row, writing of Rishabham, the Sanskrit name for Taurus, says: "This word is used in several places in the Upanishads and the Veda to mean Pranava (Aum). Sankaracharya

has so interpreted it in several parts of his commentary."[5] AUM, the sacred word of power, represents the Fullness of the Divine, and in its highest aspect Taurus is the mighty reservoir of all Divine potentialities, which come into activity in the evolution of man, as well as in the growth of a universe.

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GEMINI-VIJÑÂNA.

IN the two preceding stages Spirit has united to Matter and from this union now is born the child soul in whom appears the first touch of self-consciousness. It will be noticed that Gemini is the positive house of Mercury, the mental ruler of the human being.

At this point begins the struggle for the mastery between the Self and the Not-Self, Light and Darkness, the Reality and its Shadow until unity is achieved. Thus in Gemini there are two ideas, *Beginning* and *Duality*, and these are expressed in various symbols and myths associated with the sign and nidâna. In a vision seen by the writer many years ago, the ordinary glyph of Gemini resolved itself into the two lotus pillars forming the entrance to an Egyptian temple. These columns were carved from plinth to capital, and in a setting of leaves the shafts were bedded, and crowned above with a cluster of lotus buds (Fig. 4).

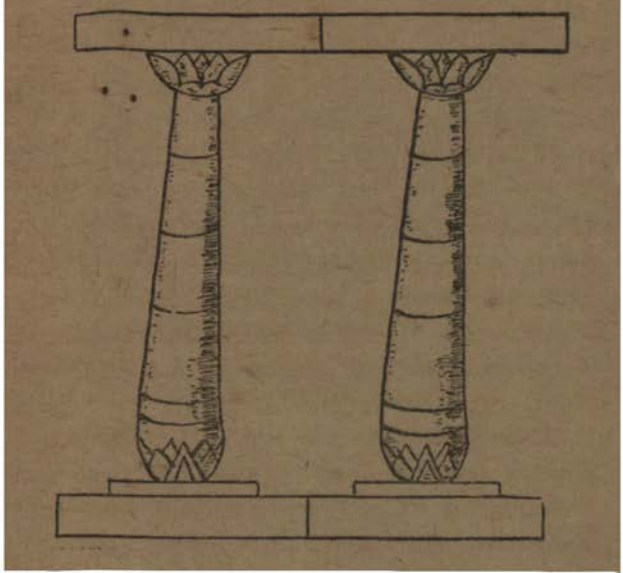

FIG. 4.

This was the Portal of the Temple of Humanity, through which we all have passed, and will pass again and again as we progress to the end of our pilgrimage.

The nidâna Vijñâna, signifies the I-consciousness or Ego, the faculty of knowing. "It is this which

holds together everything as such, every group of name and form, and maintains it as an orderly whole."[1]

The pictorial symbol in both the Buddhist Cosmorama and the Bhava Chakra is that of an active ape or monkey. It may be that this figure of the ape has reference to the Third Race which was ape-like in appearance, and to whom the first touch of intellect was imparted.[2]

In the Hebrew "Thirty-Two Paths of Wisdom" Gemini corresponds to the Seventeenth Path which is "the Disposing Intelligence. It disposes the devout to perseverance and thus prepares them to receive the Holy Spirit." According to Westcott "it is called the foundation of excellence in the state of higher things."[3] This would appear to more definitely refer to the Gemini stage of a more evolved soul.

If we now turn to Euphratean records we find that the Gemini month was called KAS "The Twins," or MUN-GA "The Making of Bricks," and the sign was called "The Great Twins." Associated with this was the story of two hostile brothers who built the first city,[4] a legend which reminds us of Romulus and Remus and the building of Rome.

Mr. Brown shows that these Hostile Brethren

who yet work together represent cosmically the Sun and the Moon, who are in our Western legend symbolised as the lion and the Unicorn.[5] This soli-lunar character of the Twins is of interest because in relation to Man, we have pourtrayed, the Higher and Lower Self, perpetually warring against the other, yet building stone by stone the Holy City in which shall dwell the King in his strength and beauty. The pictorial figures of the Twins vary somewhat in their presentation. The Euphratean records show them as two human figures side by side, head to head, feet to feet, or embracing. The Hindoo and Chinese twins are male and female figures,[6] while in Egypt the oblong "zodiac" of Denderah symbolises them under the form of the deities Shu and Tefnut.

Beneath the Egyptian symbols of Shu and Tefnut lies a wealth of meaning. According to the ancient fragment "The Book of knowing the Evolutions of Ra,"[7] Shu and his twin-sister Tefnut were the first born of the Creator Temu, who says "Thus from being one god I became three gods out of myself."

Shu was in human form wearing upon his head his distinctive emblem the ostrich plumes, while Tefnut was figured as a woman with the head of a

lioness. "Her brother Shu was the right eye of Temu and she was the left, *i.e.*, Shu represented an aspect of the Sun, and Tefnut of the Moon."[8] The male deity personified the solar heat or light, and his name was derived from Shu, to uplift, hence we find him as the Uplifter, he who divided the heavens from the earth. The *Book of the Dead* has many allusions to the Divine Twin-Gods.

In one text they are said to be the Soul of Ra and the Soul of Osiris,[9] in another Shu and Tefnut are imaged as the double Lion-God[10]—the lions of yesterday and to-day, the union of Past and Present. Again there is reference to the gate of the pillars of Shu, the northern gate of the Tuat (Underworld) the two leaves of the door of the Path.[9] This pillar symbolism is found in all the mystery cults of ancient nations. "They are the pairs of opposites, . . . the twin warriors, the ever contending forces of creation and destruction, attraction and repulsion, decay and renewal, life and death, whose everlasting struggle is the cause of all phenomena and all change, whose reconciliation was to come when the initiate has entered the Shrine of the Unmanifest."[11] These pillars also appear in Jachin and Boaz at the entrance to King Solomon's Temple.

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CANCER-NÂMARÛPA.

THE fourth sign of the Zodiac is by tradition the domain of the Moon, the planetary symbol of the Personality, the mask which hides the bright countenance of the real Man. As an evolutionary stage Cancer indicates the building of the lunar vehicle through which the Human Soul will come into contact with the world of experiences, or from the point of view of the Nidânas the soul now takes on Name and Form (Nâma-rûpa) or "objectivity as apart from and opposed to subjectivity. It is said to arise through Vijñâna, because the distinction of objects from the subject is possible only after the evolution of the notion 'I.' I am here, and there the objects I know, objects of such and such a name, and such and such a form. This distinction between the 'I' and the 'not I' means a division in the manifesting principle."[1]

The pictorial symbols of Nâma-rûpa are, a boat, according to the Buddhist cosmorama; an ark containing a man, woman and various animals,

crossing a stream, as shown on the Bhava Chakra; or a physician feeling the pulse of a sick man, according to the Ajanta fresco. The boat indicates the personality and the man the Ego; the one the shadow, the other the light, to use a metaphor from the Hindoo scriptures.[2] The zodiacal glyph for Cancer is usually taken to represent the Crab's claws, but an interesting permutation was shown to the writer during meditation. Instead of the claws there appeared two green leaves similar to those of the lily-of-the-valley (Fig. 5).

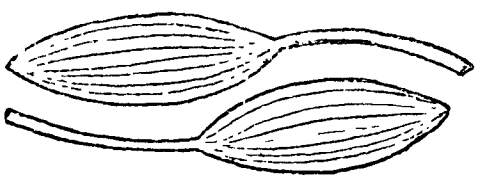

FIG. 5.

The writer's consciousness passed into these Cancer leaves, and saw within the cells, the workers engaged in the metabolism of elaboration breaking down and building up by the energy of the sunlight, the food substances necessary for the

life of the plant. So it is with the soul at this stage, a period of elaboration of the experiences in the outer world, the materials which will form the food of the Man on his pilgrimage. These ideas of nutrition, growth, and elaboration are in accordance with the maternal nature of Cancer, in fact we may regard this sign as a gestatory state, where the child Ego is being nourished and developed *in utero.*

Porphyry tells us that a cavern is the image and symbol of the world and that there are two gateways or entrances, one at the north and one at the south; "and of these, theologists say, that Cancer is the gate through which souls descend, but Capricorn that through which they ascend."[8] Again, the northern gate (Cancer) is "said to be pervious to the descent of men." Macrobius[4] also says that souls descend from the Galaxy (Milky Way) into terrene bodies. "From the confine, therefore, in which the zodiac and galaxy touch each other, the soul, descending from a round figure, which is the only divine form, is produced into a cone by its defluxion. And as a line is generated from a point, which proceeds into length from an indivisible, so the soul, from its own point, which is a monad, passes into the duad, which is

the first extension. And this is the essence which Plato, in the Timaeus, calls impartible and at the same time partible, when he speaks of the nature of the mundane soul. For as the soul of the world, so likewise that of man, will be found to be in one respect without division, if the simplicity of a divine nature is considered, and in another respect partible, if we regard the diffusion of the former through the world, and of the latter through the members of the body."

A similar conception is indicated in the Hebrew Paths of Wisdom where the Eighteenth Path (corresponding to Cancer) is called "the House of Inflowing," and the Hebrew letter Heth or Cheth is said to mean a "fence" or "protection" with the secondary idea of encircling with a cord. Conder equates Cheth with the Hittite sign Kar or Khab for a fortress with two doors, or an enclosure, and points out that the cognate Turkish Khap means grip, hold, include.[5] These significations suggest the limitation of the Ego by its lunar vehicle. In the Euphratean valley the sign was called by its Accadian name Nagarasurra, "the Work-man of the River bed," and its earliest glyph is the Tortoise or Turtle, a type which frequently occurs with other zodiacal figures on Boundary

Stones. The Crab appears on many Cylinders, and was probably regarded as a variant of the idea underlying both these pictorial glyphs. The hard carapace of the Tortoise and also of the Crab well symbolises the dense material vehicle in which the Spirit is now clothed.

In Egypt the Scarab replaces the Crab, and suggests a fresh series of ideas. Khepera, whose symbol was the Scarabaeus beetle, "was an old primeval god, and the type of matter which contains within itself the germ of life which is about to spring into a new existence, thus he represented the dead body from which the spiritual body was about to rise."[6] "He is the god of matter which is on the point of passing from inertness into life."[7] Khepera is called in the Hymn to Ra, "the creator of the gods,"[8] or again "creator of forms of existence," and in the papyrus of Nesi-Khonsu "the god Khepera who is unknown, and who is more hidden than the other gods, whose substitute is the Divine Disk."[9]

The word Kheper or Khepera signifies "becoming" and "rebecoming," or literally "rolling," and the underlying idea may be expressed in the word "evolution." We thus see once more the general conception of a stage where the divine

germ clothed in a dense vehicle is beginning to unfold and evolve.

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LEO-ṢAḌÂYATANA.

IN the fifth sign of the Zodiac we enter upon a stage in which development of the senses and sense organs begins. Ṣaḍâyatana means, the six ayatanas or powers of perception—hearing, touch, sight, taste and smell, and one synthetic power, the mind (Manaḥ). The Ego operating through its vehicle brings about the evolution of these senses and their synthesis the mind. At first these powers are developed in the astral body, forming centres therein, and primary sensations are evolved in response to the action of external stimuli. Gradually these simple sensations become grouped together into "feelings" which acted upon by the mind become emotions. These Kamic experiences "are all part of the outward-rushing energy of Atma; they rush outward to seek expression and satisfaction in the phenomenal world."[1]

The symbol of the nidâna employed in the Bhava Chakra and Cosmorama is an empty house

with windows and doors, but on the Ajanta fresco it is a mask of a human face with an extra pair of eyes in the forehead. Both these symbols are expressive of this stage. From the point of view of the fixed signs, Leo shows the awakening into activity of the latent force of Taurus, the constructive force building the prison of the senses, in which the Soul will dwell during its pilgrimage through the Darkness to the Dawn when the Sun shall be revealed. Then the Wanderer will cry

"Thou Builder of this Tabernacle—Thou!
I know Thee! Never shalt Thou build again
These walls of pain,
Nor raise the roof tree of deceits, nor lay
Fresh rafters on the clay;
Broken Thy house is,—and the ridge-pole split!
Delusion fashioned it!
Safe pass I thence—deliverance to obtain."[2]

The uncoiled dark serpent forming the glyph of Leo thus shows the fiery force acting through Kama, and so in the earlier stages of the Wheel of Births, Leo may manifest in passion and animal desire, but in the later stages these same powers are used for a higher purpose. "The great force in the kamic nature that was being used for the sake of the personal self, when turned to the

service of the common Self of man will make the hero, the pioneer, and the saint. It is a change in direction of the force caused by the change of the object which is recognised as desirable; to make that change—and it is sometimes done by a flash of illumination—and then the whole of that energy will be turned towards the achieving of the higher end."[1]

This is beautifully expressed in one of the Graal legends, Sir Perceval the Chaste Knight seeks to wrest the Castle of the Holy Graal from the usurper, the King of Castle Mortal, and the knight is told by his uncle, King Hermit, how he may make the venture.

"Fair nephew," saith the Hermit, "two lions are there at the entry of the gateway, whereof the one is red and the other white. Put your trust in the white, for he is on God's side, and look at him whensoever your force shall fail you and he will look at you likewise in such sort as that straightway you shall know his intent, by the will and pleasure of our Saviour. Wherefore do you as you shall see that he would, for no intent will he have save good only, and to help you, nor may you not otherwise succeed in winning past the nine bridges."[2]

So Perceval goes forth to battle, and the white

lion conveys to him the will of God, and finally unchains himself and lowers the bridge so that the Knight is able to capture the approaches to the castle until the eighth is reached. Then the red lion seeing the seventh bridge is won burst his chain in his rage "whereof the white lion was full wroth, and runneth upon the other lion and teareth him to pieces with his claws and teeth. Straightway thereafter he raiseth himself up on his two hinder feet and looketh at Perceval and Perceval at him."[8] Later on, in the capture of the last of the bridges, it is the white lion and not Sir Perceval who slays the defenders. In the last act of this quaint mediæval story the usurper, King of Castle Mortal, slays himself and the Perfect Knight comes into possession of the Castle of the Graal, his long withheld heritage. "Such in brief outline is the legend, an allegory of particular interest to those born under Leo and Aquarius. The red or Kamic lion well expresses the desire nature that opposes the progress of the warrior soul, and ever and anon bursts his chains "as had he been wood mad," yet in the end the white lion (beautiful symbol of the Higher Self) overcomes and victory is assured. Moreover, the Man of the higher Aquarius, the one truly under Uranian rule, in his mighty struggle

with the principalities and powers of darkness and of the air is taught to look for counsel and aid to the White Lion (the seventh sign from Aquarius). He, like Perceval, must discard his warhorse and trust in Divine strength to overcome the subtle foes opposing him. Again, as in the crossing of the ninth bridge, there are some the Man is loath to slay, some cunning sin wrapped perchance in the garb of virtue, yet these last vestiges of the self must die ere the fight is won."[4]

The idea of Fohat in Leo as an active fire-force is hinted at in the Accadian name for the Leo month, Ne-ne-gar, which means "Fire-making-fire," and again in the Accadian lunar asterism corresponding to the sign, "The Flaming-One, the burning-of-fire of the goddess Bahu."[5] Now Bahu (lit. The Great Deep) was equated with the sign Aquarius, the opposite sign to Leo, and when it is remembered that Aquarius is the sign of the Man we may see in Leo the kindling of the fires of passion from which at a later stage of his pilgrimage arise "flames purified, that soaring onward, 'neath the Karmic eye weave in the end the fabric glorified of the three vestures of the Path."[6]

In the ancient myths of the solar heroes we constantly meet with the lion symbol. Gilgamesh

in the lands of the Euphrates is depicted holding a small lion in the left hand, and in the tablet referring to Leo the hero fights with a lion and slays it. Similarly Hercules is shown in certain coin-types strangling the lion of Nemea, and so the Man must destroy or rather transmute his lower nature, and build anew a more fitting vehicle for the Divine Life within.

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VIRGO-SPARṢA.

THE stage of Virgo-Sparṣa ushers in the period of activity of the lower sheath. The young soul equipped with senses and sense organs now contacts the outer world. Sparṣa literally means "touch," and when "there are the sense objects, Nâma-Rûpa, on the one hand, and the senses, Ṣaḍâyatana, on the other, there arises Sparṣa, that is Contact, between the two."[1] The Buddhist cosmorama symbolises this by a man and woman sitting together or embracing. From this action of the senses upon external objects arises "the co-ordinated grouped sensations which respond to an external stimulus,"[2] those vibrations we term "feelings." The growing lower mind gradually responds to the activity of the astral body and learns to analyse and study the nature of these feelings, and also to restrain them. From this interaction of the Ego and external sense objects, arise the intellectual powers of judgment and reasoning. In that most ancient Egyptian work *The Book of the Gates*, the sixth division in the

pathway of the Sun is called the Kingdom of Osiris, and close to the gateway stands the Judgment Hall wherein Osiris weighs the souls who enter his kingdom.

The judgment scene is quite different from the usual representation familiar to us; it is of greater antiquity and in the accompanying texts the hieroglyphics "have, as Champollion pointed out, special and very unusual values, and the title 'enigmatic writing' given to them by Goodwin is appropriate."[8]

The standard of the Balance is formed by a mummified Thoth (*i.e.*, Mercury), and the soul is weighed, not against the "feather" of righteousness but against the symbol of evil. It would appear that in this scene the question to be decided is, how far the soul has succeeded in overcoming the passions and in restraining the senses. The bound figure of Thoth suggests that the soul is being weighed in the balance of the lower mind, for Virgo, the sixth sign, is the negative house of Mercury. Another point of interest in *The Book of the Gates* is that the solar hero at this stage is accompanied by twelve gods bearing large ears of corn, and a similar number reaping with sickles. The ears of corn are spoken of as members of the

body of Osiris, and the dwellers in this region feed upon this divine food and grow thereby. In this form of symbol, the soul is shown feeding upon the experiences gained in contact with the outer world.

The Ear of Corn as a Virgo symbol is very common. On Egyptian planispheres the sign is figured as a woman holding an ear of corn, and in the valley of the Euphrates the monuments show a forked tree shaped like the letter Y. This two-pronged fork was the symbol of the harvest deity Nidaba, a form of Istar, who is especially associated with Virgo.

The sixth month of the Accadian year was "The Errand of Istar," referring to the legend of the descent of the goddess into the underworld in search of her lost bridegroom. Istar, in passing through the seven gates of the underworld, is stripped of her apparel and finally of her crown. Naked and bereft of her powers, she is stricken with disease by the order of the Queen of the lower realm, until the great gods send a messenger with the Waters of Life for the healing of her body. Then again the seven gates are opened, and with her apparel and crown restored, Istar passes into the region of light.

Such in allegory is the story of the Human

Soul passing from the realm of its birth into the underworld, the physical plane, where in seeking experience after experience in sensation, and following the guidance of passion, she is stripped of her divine powers, of her virgin purity. When however knowledge is obtained and the soul's true relation to the outer world understood, the lost powers are restored, and the essential nature of this Virgo stage becomes manifested. T. Subba Row in his article on the "Signs of the Zodiac"[4] associates Virgo with the six primary forces in nature, some of the powers of the will and the mind, needed to be developed by the evolving man.

The Ear of Corn again is associated with Spica, the brightest star of the constellation, and the Hebrew word Shibboleth (an ear of corn, also a stream) from Shabal (to grow, sprout, go forth) is associated with this sign.

In China the zodiacal symbol is quite different; it is the figure of "The Twin Women" and from this point the Chinese count their signs in an inverse order, thus ♍, ♌, etc.

The Hebrew letter Yod (י) is also correlated with Virgo and means the active power or agent. It is the wand of the spirit, the rod of Moses in other forms of symbolic teaching.

The signs Virgo and Scorpio were one originally, and the glyph ♍ combines the serpent of Scorpio with the Yod, the active agent which restrains and rules the senses (Fig. 6). When the work of this

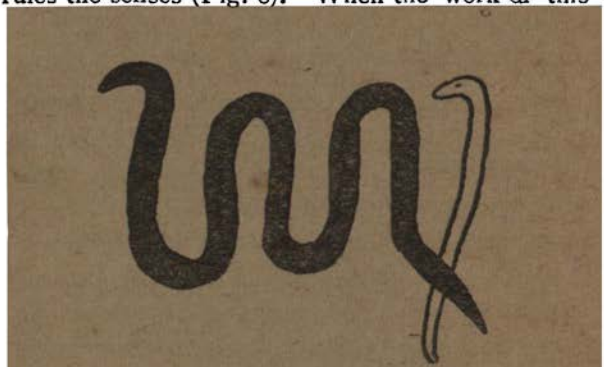

FIG. 6.

stage is completed after many turnings of the Wheel, then will the two signs again be one, and perfect purity and chastity be manifested by the perfected Man.

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LIBRA-VEDANÂ.

THIS stage carries forward the work of the preceding one, bringing in action the influence of the higher mind upon the senses, and sense relations with external objects, and illuminating the lower mentality with the light of knowledge which is the essence of this stage.

Vedanâ signifies perception, the consciousness of sensation, and was pictured in the Cosmorama and Bhava Chakra by an arrow piercing an eye. It will be noticed that the soul has passed through the first division of the stages of the Wheel and has now arrived at the beginning of the cycle which concerns the evolution of the Individuality.

The soul endowed with the powers of discrimination and analysis, judgment and reasoning, now weighs in the balance of the higher mind the varied experiences of the phenomenal world, and abstract thought begins. "Slowly and gradually that lower activity (*i.e.*, the mind in its lower manifestation) will make active the Higher Manas; on its own plane it will enter on its own especial work of

abstract thinking and the highest faculties will then be gradually developed. These higher faculties are classified as synthetical rather than as analytical; they are no longer engaged in breaking up into their component parts the ideas on which the mental activity has been working, but are re-combining them, and by synthesis are creating new ideas—ideas which are the images of realities in the Universal Mind."[1] By this series of new activities clear vision, intuition and the creative powers of meditation become manifest in the later stages of man's evolution. Vedanâ as knowledge, now supplants its opposite nidâna Avidyâ ·or Ignorance. In the Gemini-Vijñâna stage the neophyte within the Temple precincts receives light, the darkened veil of Avidyâ is withdrawn and the soul perceives the outer world; now having reached Libra-Vedanâ the light is more fully revealed as the neophyte stands before the Holy Altar on which burns the inextinguishable Lamp of the Spirit.

In the richer illumination the soul passes on until in Aquarius-Jâti it is born anew and passes into the full illumination of the perfected man, "He who has entered upon Light."

The idea of the Balance as applied to Libra seems to be an entirely Egypt

here that the familiar Judgment Scene of the Papyrus of Ani is placed. In this scene the soul is weighed against the symbol of Maāt, the wife or counterpart of Thoth, who stands beside the balance (*unbound*) recording on his tablets the results of the judgment. Maāt personifies the attributes of the Higher mind, and in the texts the word "maāt" means Truth absolute and perfect.

In the valley of the Euphrates Libra is pourtrayed under different forms. In the earliest Accadian times it is figured as the Chelae (Claws) of the Scorpion holding the sun disc or an altar censer, and also to this sign is applied the name BIR, to which Strassmaier gives the meaning Light, a term which is again expressed on the monuments by the figure of the Lamp.[2] The Solar month of Libra was called the Holy or Lofty Altar or Shrine, and with this month was connected the building of the Tower of Babel. The Light, the Lamp, and the Altar or Shrine are all beautiful symbols of the underlying meanings of this sign. (Fig. 7, Fig. 8.)

The glyph of Libra, ♎, has a very interesting variant on Egyptian planispheres. It is represented by the ideograph, *Khu*, representing the horizon with the sun disc sinking beneath it.

FIG. 7.

FIG. 8.

(Fig. 9.) In the oblong planisphere at Denderah

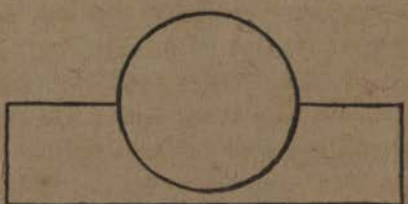

FIG. 9.

the solar circle encloses the child Horus, and the western horizon was sacred to Hathor, a form of Isis in her character of the Virgin-mother. The

name "Het-Her" means "The House of Horus," and suggests the mystery of the Divine Birth, for within the hidden sanctuary, Isis-Hathor gives birth to the man-child Horus. The Libra glyph shows the child within the womb, for the time of birth is not yet. Yet again this glyph has other meanings. Many years ago whilst in meditation I saw before me the Adytum, the Inner Place of an old Egyptian temple and within the veil was the oblong sarcophagus in which rested the solar orb. I understood that this was the Ark of the Mysteries in which the Initiate's body reposed when he descended into the Underworld.[8]

The number five seems to be associated with the sign Libra. Among the Greeks this number was the tongue of the Balance

1 2 3 4 (5) 6 7 8 9

and Pythagoreans gave it the meaning of Light, a point of interest from what has been written above. It was also called "Privation of Strife," "because it unites in friendship the two forms of number even and odd, the 2 and 3. Now we have seen that the two first nidânas are preparatory and the man really begins his pilgrimage in Gemini-Vijñâna. Taking this as a starting point if we add to the second sign Cancer the third sign Leo, we

have in the fifth Libra, harmony established by Venus (the ruler of Libra) between the Sun and Moon the respective rulers of Cancer and Leo. The Sun and Moon are the general significators of the Individuality and Personality.

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SCORPIO-TRIṢHṆÂ.

"'Triṣhṇâ,' that thirst which makes the living drink
Deeper and deeper of the false salt waves
Wherein they float, pleasures, ambitions, wealth,
Praise, fame, or domination, conquest, love,
Rich meats and robes, and fair abodes and pride
Of ancient lines, and lust of days, and strife
To live, and sins that flow from strife, some sweet,
Some bitter."

THE eighth sign Scorpio is the negative house of Mars, the planetary representative of the creative force which is undulatory in nature, and which has been referred to under the name of Fohat.

In the positive martial sign Aries, we see the beginning of the separative process which brings about the differentiation of things, and now in Scorpio the culmination of this phase of creative energy. Rightly do the old commentators say that Avidyâ and Triṣhṇâ are the two roots of separated existence, and with their destruction (or rather their overcoming) the necessity for rebirth

ceases. Up to this point the force has been acting externally, now it becomes indrawn to form a mighty reservoir of energy needed in the later stages of man's pilgrimage.

This is the third of the fixed signs, and here the activity of the dark serpentine power is shown at its maximum. The separated self has become a well defined centre, and has built around itself a wall which only the lightnings of Uranus can shatter.

In the Accadian lunar zodiac Scorpio appears as the twenty-seventh mansion, and is termed Girtab the Scorpion (lit. 'Seizer and Stinger'), and the same name is given to the solar sign in later times.[1] The word GIR was also used as an abbreviation for Girtab and its ideograph represented a blade, sting, or pointed tail; and its meaning was 'to strike,' and 'lightning.'

The storm bird ZU is also associated with Scorpio, and the legends tell us that Zu was a ravenous bird of prey who personified the tempest. Zu was also humanised in LUGAL-TUDDA ('the lusty king'), who, like Prometheus, brought down from the abode of the gods, the fire of heaven, the lightning, and gave to men the secret wisdom and treasures of the heavenly places. The divine

storm bird also bestowed the power of reading the future, and according to Sayce the voice of the gods in the tempest became in the Talmud the 'Bath-Qôl' (the daughter of the voice) which proceeded from the Holy of Holies.[3] Zu was the bird of Ramānu (Rimmon), 'the thunderer,' who we shall see was the personified Aquarius, and who in another aspect was the giver of wisdom and clear vision.

It would seem that Uranus, the Breaker of Bonds, is especially strong in Scorpio, representing the volcanic force which, indrawn in this sign, is needed to burst the fetters which the Self itself has made.

Thus Uranus supplanting Mars becomes the planetary representative of the evolutionary force in the later stages of the soul's journey. In Egypt the serpent plays an important part as a symbol. Horus slays the Serpent of darkness, Apepi, who disgorges all that he has swallowed. In the cippi of Horus, the man-child stands triumphant, holding in his hands the serpent and the symbols of the other fixed signs.

In the eighth division of the Tuat according to the Book of the Gates there is a serpent with seven folds, and whose fiery breath consumes the

enemies of Osiris at the command of Horus the Aged. These enemies have profaned the hidden things of the Underworld (TUAT) and the Sanctuary, and scorned the mysteries of Osiris. "Horus saith: 'O my serpent KHET, thou Mighty Fire, from whose mouth cometh forth this flame which is in my Eye, whose undulations are guarded by my children, open thy mouth.' . . . 'The fire which is in this serpent shall come forth, and shall blaze against these enemies whensoever Horus decreeth that it shall do so.' "[3]

This is of interest, as it shows Horus using the serpentine force to destroy the evil powers which contest the triumphant progress of the hero-soul, by awakening and controlling the hidden fires. This is the great battle-ground where the Soul must wage its great fight over Trishṇâ or Desire, and crush the serpent's head.

The serpent symbol was associated with the reproductive processes of man, and the sign Scorpio governs the organs of generation. The Hebrew letter "Nun," נ, has the meaning of "propagation," and this letter is equated to Scorpio.

In the epic poem describing the exploits of Gilgamesh, the Babylonian Sola. hero, the second tablet (corresponding to Taurus) deals with the

creation of Ea-bani, a composite being combining the forms of the man and the bull. Ea-bani became the friend and companion of Gilgamesh, and like Chiron the Centaur was celebrated for his wisdom and counsel. At the end of the eighth tablet (corresponding to Scorpio) Ea-bani meets his death, and Gilgamesh, smitten with sickness, henceforth journeys alone to the land beyond the "Waters of Death."

This death of the Bull in the opposite sign Scorpio is very suggestive, and in later times when Mithra slays the Bull, we see the Scorpion seizing the genitalia in its claws.

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SAGITTARIUS-UPÂDÂNA.

"All the cream of ended life
The Karma, all the total of a soul
Which is the things it did, the thoughts it had,
The 'Self' it wove—with woof of viewless time,
Crossed on the warp invisible of acts—
The outcome of him on the Universe."

IN the ninth stage the soul gathers the fruits of its experiences in the outer worlds, and the results of its strivings with Triṣhṇâ become evident. If the Two Roots are destroyed, the germ of the New Life is formed, and the embryo will pass through a gestatory period in the succeeding stage followed by the birth of the New Man in Aquarius-Jâti.

Sagittarius is the sign opposite to Gemini, and just as the latter was a germinal stage, so is this a similar one on a higher turn of the Spiral and the duality of Gemini becomes unified in Sagittarius.

In the terms of the nidânas we have the identification of Vijñâna the Agent, with Nâma-rûpa, objectivity; and the Ego having assimilated

all experiences with the outer world now begins to organise and develope Nâma-rûpa into a vehicle for the coming Man.

The Nidâna Upâdâna denoting strivings, fruit, identification, assimilation, was figured on the Bhava Chakra as a man gathering fruit from a tree into a basket, while in the Buddhist Cosmorama the symbol is the marriage of a man and woman. Both symbols are suggestive of this stage. Sagittarius is the third sign of the fiery triplicity and in it is concentrated the "fire" of Aries and Leo.

The familiar figure of the Centaur combining the bodies of the Man and Horse well symbolise the dual nature as manifest at this stage. On Euphratean monuments we find variants of the sign symbol, either an Arrow or a bowman kneeling, sitting or standing.

In some cases the Centaur has two heads, one human and the other that of a Gryphon, and also two tails one that of a horse, the other that of a scorpion. A similar figure occurs on both the Esneh and Denderah planispheres in Egypt, but behind the human head is the head of a lion.

The kneeling bowman would appear to be the hero Heracles aiming at the eagle that tortured

for long ages the Titan Prometheus. The legend tells us how the suffering Titan foretold to Io that "from her offspring shall be born a bold warrior famous for his arrows, and he shall release me from these woes." This prophecy Heracles fulfilled and the wise Centaur, Chiron, the hero's friend and mentor, suffering from a wound, voluntarily entered Hades and by his self-sacrifice obtained the release of Prometheus, who returned to Olympus to become again "the adviser and prophet of the gods."

Chiron was the most notable of the Centaurs, and celebrated for his skill in prophecy, medicine, music and hunting. He was the teacher of Esculapius the physician, and on his death, so the legend runs, was placed by Jupiter in the heavens as Sagittarius.

The form of the Centaur points to the transition between the animal and the human phases, the change of consciousness from the vehicle of desire to that of the higher mind. From another standpoint the human part shows the active Agent, Vijñâna in union with the objective consciousness Nâma-rûpa as symbolised by the horse.

The two heads on the Egyptian figures of Sagittarius suggest the transference of activity

from Leo, the centre of the fiery triplicity, to Sagittarius.

The Sumero-Accadian name for Sagittarius was PAPILSAK "the winged fire-head," a term which becomes of interest when we consider the inner meaning of this sign.

Twelve years ago the writer saw in a vision during meditation the glyph of Sagittarius in the form of the Thyrsus, the rod of the mysteries.[1] The wand was a seven knotted hollow rod ending in a pine cone, the latter (in the vision) slowly changing into an arrow head (Fig. 10). The thyrsus, the "hidden goad" of Clemens Alexandrinus, contained the divine fire brought down from heaven by Prometheus.

In the drama "Prometheus vinctus" Eschylus makes the hero say "yea, stored in a fennel stalk, I captured fire's stolen spring that hath proved the teacher of every art to mortals."

This Promethean "fire" is again the power of Fohat which we have seen indrawn in Scorpio and now expressed in Sagittarius as a mighty weapon for the rending of the walls of adamant that surround the separated soul.

With this narthex or fennel stalk we read that Bacchus tamed lions, and split rocks, and in

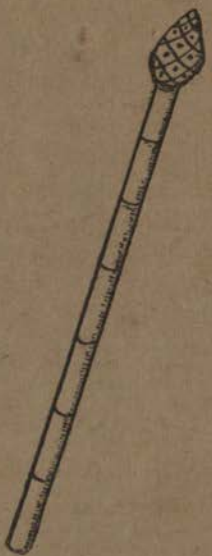

FIG. 10.

Zoroasteranism a similar fire-wand was used. "As Zarathushtra spake, there was at first no fire at the altar at his side; there was sandalwood in fragrant heaps, there were perfumes, but no fire. As the prophet stood there He held a Rod

. . . of which every occultist knows, a Rod, a copy of which was used in the Mysteries . . . filled with the living fire of the upper spheres and with the twining fire-serpents round it. As He raised that Rod, pointing it to heaven, through infinite space, through the vault of the blue sky, the heavens burst into fire, and lambent flames played on every side; cleaving the air, some of these flames darted downwards and fired the Altar at His side."[2]

Again the thyrsus is in man "the Sushumna Nadi of the Indian mystic. The narthex is physically the spinal cord, and the pine cone at its head is the pineal gland."[3]

The Caduceus, or Rod of Mercury, and the Thyrsus in the Greek Mysteries, which conducted the soul from life to death and from death to life, figured forth the serpentine power in man, and the path whereby it would carry the "man" aloft to the height, if he would but cause the Waters of Jordan "to flow upwards."[4]

In the Egyptian Book of the Gates the solar bark in its passage through the ninth division of the Underworld, is protected from the attacks of Apep the serpent of darkness, by the "words of power" uttered by attendant deities, and by magical

ceremonies. This suggests the use of the power of the wonder working rod and the awakening of the latent powers in man for the overcoming of the obstacles in the Way.

Turning to the Gilgamesh epic, the ninth tablet tells us how the hero resolves to seek the sage TSIT-NAPISHTIM who has escaped death and dwells in the land beyond the dark waters. His sore sickness and the loss of his friend Ea-bani impels him to find the secret of immortality. After passing through thick darkness Gilgamesh comes once more into the light, and sees before him a garden with marvellous trees, laden with precious stones as fruit.

Here again, the tree symbol recurs, and similarly the Hebrew letter Samech (corresponding to Sagittarius) has the original meaning of a tree.

In the Hercules legend the hero journeys to the garden of the Hesperides where he gathers the golden fruit, a mythic parallel to the Babylonian story.

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CAPRICORN-BHAVA.

THE tenth stage brings the Soul to "the Southern gate" of Porphyry, the gateway through which 'souls ascend to the Gods.' "Since the path from Capricorn is adapted to ascent, hence the Romans denominate that month in which the sun, turning from Capricorn to the east, directs his course to the north, Januarius, from Janua, a gate."[1]

Capricorn is a gestatory stage like its opposite, Cancer, "the northern gate" through which souls descend to earth. The equivalent nidâna Bhava signifies "becoming," "giving birth," the organisation and development of Nâma-rûpa. "That Bhava means gradual formation and organisation will be evident from *Milindo-Panho* (pp. 52-54) where it (the process of Bhavanam) is compared to the building and organising of a house and so on.

In the *Maha-Nidâna-Sutta* we read how Vijñâna descending into the mother's womb, when reincarnating, *organises* Nâma-rûpa and builds it into shape."[2] The symbol of Bhava on the

Cosmorama is a woman in child-birth, or elsewhere a pregnant woman, "the pregnancy suggesting the building of the child's body, surroundings and all."[2] Thus in Capricorn the human soul reaches a very critical period in its growth in which will be built the vehicle of the New Man. Many times will an individual soul pass through this sign before it can pass the tests of Saturn, the planetary ruler of Capricorn, and become born into the freedom of the New Life.

Very suggestive is the statement from Porphyry. "For the Romans celebrate their Saturnalia when the sun is in Capricorn, and during this festivity, slaves wear the shoes of those that are free, and all things are distributed among them in common; the legislator obscurely signifying by this ceremony that through this gate of the heavens, those who are now born slaves will be liberated during the Saturnian festival, and the house attributed to Saturn, *i.e.*, Capricorn, when they live again and return to the fountain of life."[1] The Egyptian Book of the Tuat in its tenth division of the Underworld provides another form of symbolism. Dr. Budge says "The pictures and texts which illustrate and describe this region are of peculiar interest, for they refer to the union of KHEPERA and RA, *i.e.*,

the introduction of the germ of new life into the body of the dead Sun-god, whereby AFU-RA [Lit. "The flesh or body of Ra"] regains his powers as a living god, and becomes ready to emerge into the light of a new day with glory and splendour."[1]

In the Book of the Gates in the tenth division, AFU-RA undergoes a change. All danger from his enemies appears to be absent, and various attendant deities accompany the solar boat to perform certain duties. The fire god gathers new fire for the Sun when he arises in the newness of life, the winged serpent acts as the guide to the coming dawn, and another serpent over two bows, bears the united forms of Horus and Set, who henceforth lead the way to the heights of heaven. It is significant that the two opposing forces, Horus and Set, are here unified to prepare for the coming of the Man. The serpent of darkness, APEP, lies fettered and guarded to the left of the Sun's path.

The Accadians called the Capricorn month ABBA-E, "the Cave of the Rising," from which is born the Sun at the winter solstice. The symbol of a cave in the rock as the birthplace of a solar god or hero was very common in ancient times, and we also find caverns used as places of initiation.

Mithra was born from a rock, just as Jesus was said to be born in a rock stable. Hermes and Zeus, Apollo and Dionysos were also born in caves. In initiation ceremonies, where was typified the travail and birth of the New Man, the cave was a fitting symbol of the darkness and death of the "old man" ere the new born one came forth into the light of illumination. The rock again denotes the physical character of the vibrations of Capricorn, and of its ruler Saturn, and these denser, limiting, solidifying vibrations enable the soul to know itself as a self-conscious being. Nevertheless before freedom can be obtained, this rock must be shattered by the touch of "the rod of Moses" or by the arrow of Mithra, and then the life-giving waters will flow forth for the healing of the nations. This disruptive action is the work of Uranus, who with the pent-up energies of the thyrsus, destroys with lightning stroke to build anew a temple of fairer beauty.

The pictorial figure of the sign Capricorn was the Goat, or more often in ancient times, a Goat-Fish usually with a curled tail. In the Chinese Zodiac the picture of a dolphin was used, and in India a crocodile serves as a symbol. The ascending path of the Soul is indicated by the Goat

whose love of climbing is well known and at a certain point in evolution, the soul is led upward to a high place and tempted with the promise of worldly power, the culminating test of the separated self-conscious entity.

In the Gilgamesh epic the hero in his search for immortality came to the shores of the Waters of Death, and he was told that there was one, Arad-Ea (servant of Ea), by whose aid he might cross to the abode of the sage TSIT-NAPISHTIM (lit. "offspring of life") who is also called by a name meaning "abounding in wisdom."

Arad-Ea consented, and they built a ship in which they crossed the dark waters and anchored on the shores of the long sought land.

Tsit-napishtim came to welcome him and heard the story of his kinsman Gilgamesh as the hero rested, weak with his sickness, in the vessel. We notice here the symbolism of the dark Waters of Death, the building of the ship, the vehicle by which the change of planes of consciousness is affected, and the voyage to the land where is hidden the secret of immortality.

The Euphratean peoples divided the twelve signs into three regions, under the respective rulerships of the three great gods, Anu, Bel, EA. Capricorn

and the two succeeding signs fall in "the field of EA," who is the lord of deep wisdom, the ruler of the watery abyss, and was figured as a Man-Fish. The Fish-Goat of Capricorn thus combined the sign-glyph with the symbol of the divine ruler of this region.

The Egyptian oblong planisphere at Denderah gives several interesting figures in the division relating to Capricorn. Horus is shown wounding with an arrow a bull with one leg, attached to which is a chain held by the hippopotamus-goddess Ta-urt. The one-legged bull is supposed to refer to the constellation of the Thigh (corresponding to the Great Bear) which was called The Thigh of Set, the god of darkness and evil. The goddess Ta-urt was the mother of the gods and presided over the birth of gods and kings. Gerald Massey calls her "the gestator," and "the cradle of new life"[4] This idea corresponds well with nidâna Bhava.

These figures are followed by the Fish-Goat over whose horns is placed a hawk the symbol of Horus, "*the bright ray which appears on the horizon.*"[5]

The Hindu zodiac calls Capricorn by the name of Makara, the crocodile, and again in Egypt this

animal is the representative of the powers of darkness, which are slain by Horus. In the Alexandrine cippus the triumphant man-child stands upon the bodies of two crocodiles.

The meaning of the sign-glyph ♑ is not at first apparent, but the following vision shown to the writer eleven years ago may serve to express a part of its inner teachings. The writer saw the symbol of Capricorn change into a dark serpentine form in the shape of a V, with a white serpent placed obliquely across the tail. Here in the tenth sign the dark serpent of the personality (no longer in rapid motion as in Scorpio) uplifts its head again, but is controlled by the white serpent, the rod of Hermes (Fig. 11). The full influence of the

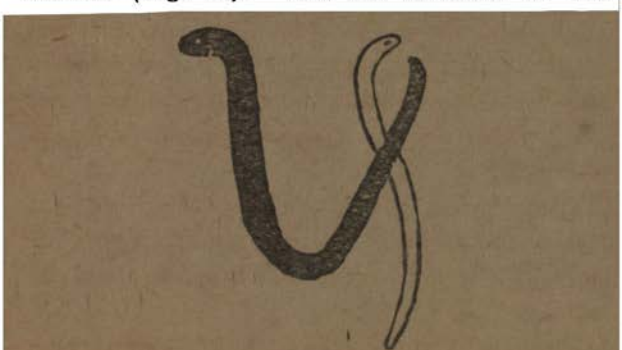

FIG. 11.

Agathodæmon is not yet dominant, but the Inner Voice nevertheless will make itself heard. This stage is preparatory to the Aquarian sign where the Prince becomes the King.

As regards symbols there is a connection between the two "earthy" signs, Virgo and Capricorn, for both have the Hermes rod as a component, but the first has a vibrating and the latter a stilled serpent. Further, Mars, the planetary symbol of the personality makes its last appearance in Capricorn, the sign of its exaltation.

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AQUARIUS-JÂTI.

HERE in the eleventh sign Aquarius, the soul, which has gathered from each zodiacal stage the fruit necessary for its growth, comes at length to the place where the Man will be manifested when the cycle of births is completed.

Here the sum of its experiences is shown in the earliest glyph—a water vessel or vase and its contents. But the child soul is as yet fast in the bonds binding it to the Wheel, and the vase is crude in form and the water is dark and turbid. The soul, as yet, knŏws not of the glorious possibilities of this stage and so drinks from the cup of the waters of Lethe or Oblivion and passes again into rebirth. For countless lives will the soul pass through the signs garnering experiences until once more in Aquarius its eyes are opened—*it knows*—and refusing the Sidereal Cup it drinks from the Supernal Crater, whose waters are the nectar of the gods, the living waters of the Cup of the Holy Graal.

Then is the sign symbol complete, for the Man

has become manifest. He is the Water-bearer, nay He is the Water-pourer, giving of the up-springing fountain within himself for the healing of mankind. No longer is He bound. He is free to take or reject rebirth.

The nidâna Jâti refers to "birth" or "new birth" and was figured as a new-born child, or as illustrating another idea, a man carrying a corpse on his back. This latter symbol has a parallel in the Egyptian Horus the Child with the figure of Bes the "old man" above his head.

Jâti and Jaramâraṇâ (the following stage) both belong to the future, according to the old Buddhist work to which reference has already been made, and we see the reason for this statement in the symbology of these stages.

The pictorial glyphs and name-variants of Aquarius are of great interest. Taking first the Sumero-Accadian writings we find the sign termed GU-LA, with the abbreviation GU "The Urn."[1] GULA (lit. "The Great") was a goddess who is called in a trilingual list of gods "the lady saving from death."[2] As the giver of life and health to men, she was identified with the ancient goddess BAU, the personification of the dark water "the waters of the abyss in their original chaotic state."[3]

"This dark water, or chaos, well expresses the condition of the soul passing again into the world of rebirth, but this is not the only significance for there are cosmic ideas underlying it."[4]

These Euphratean peoples also represented the sign by the deity RAMÂNU ('the Exalted') whose earlier name was MER-MER ('the Very Glorious') or URAS ('the veiled') and reliefs show the deity holding an urn from which flows a double stream of water. Sayce[5] states that Mer-Mer "represented what the Semitic Babylonians termed the SARARU or 'shining firmament.' His Accadian name was literally translated into Semitic as Ramânu, 'the exalted one,' which later generations connected with a root signifying 'to thunder.' and so wrote Rammanu (for Ramimanu) 'the thunderer.' The Hebrew Masoretes started yet another false etymology. They identified the word with rimmon 'a pomegranate,' and punctuated it accordingly in the passages in which it occurs in the Old Testament."

At Damascus the Syrians worshipped Ramânu as the supreme god, and identified him with the sun god Hadad (Addu or Daddu). On a relief found in Assyria Ramânu is shown clothed in a robe ornamented with the symbols of the five

planets, and holding a thunderbolt in each hand, and holding in a leash a winged Dragon and another animal.[6] The thunderbolt was the usual emblem of this deity, on boundary stones[8] and royal monoliths (Fig. 12). The five planets on the

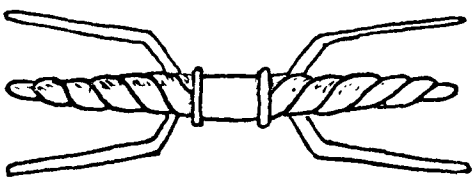

FIG. 12.

robe seem to suggest the synthesis of planetary forces, and with the thunderbolt we appear to have Uranian characteristics.

The Mithraic figures of Kronos, Boundless Time, typifying "the source or prototype of all ensouled forms including that of man,"[9] bear the symbols of the signs of the zodiac and among them the sacred bolt of sovereignty and power, the Euphratean glyph of Aquarius.

Ramânu, the personified Aquarius was regarded

by the Babylonians and Assyrians under a dual aspect, he ruled the thunder and storm, the wind and clouds, and was the god of justice and retribution; on the other hand he was the beneficent giver of refreshing streams of water to a parched land. Under the name of Barak (or Birqu) he symbolised the lightning, and reference has already been made to Ramânu's storm bird ZU.

There certainly seem indications that these ancient peoples had knowledge of the true nature of Aquarius, and concealed it (or revealed it) under the pictured symbols which have come down to us of a later age. The terms "The Exalted," "the Very-Glorious" and "the Mighty Destiny" (the name given to Aquarius) might well be given to the Man who has achieved freedom.

The Fortuna Major of Dante and Chaucer consists of the stars α, γ, η, ζ, π Aquarii and θ Pegasi (ZU), and this stellar group forms the first asterism of the Accadian lunar zodiac, "The Asterism of the Foundation."[8]

The lightning flash and thunderbolt are the symbols of the mighty force which has been coming more and more into action from Scorpio onwards. It is this force which is manifested in Uranus, whose power is needed for the breaking of

bonds; yet when the force is controlled it becomes the most benefic influence whose vibrations are attuned to those of higher spheres.

In the Gilgamesh epic the hero reaches, as we have seen, the shores of the land beyond the sea, and his great ancestor the sage Tsit-napishtim now tells him how he escaped death.

The eleventh tablet of the poem recounts the story of the deluge in great detail, how EA 'the lord of the deep wisdom' (the third of the great divine triad ANU, BEL, EA) instructs Tsit-napishtim in the building of a vessel in which he escapes from the flood and becomes 'like unto the gods.' Gilgamesh is then carried by the orders of the sage to a fountain where he is washed in the waters, and healed of leprosy. Tsit-napishtim tells him also of the magic plant of immortality, and this the hero finds, but when drinking from a brook a demon serpent snatches it from him. With this the tablet ends.

One point in this legend is of interest and that is the building of the vessel by which Tsit-napishtim escapes from the deluge. This metaphor expresses the building (or vivification) of that higher vehicle through which the freed Man will now manifest. The preparatory and constructive stages have been

passed through in Capricorn-Bhava, and now the Child is born, and the pilgrimage of the Soul is nearing its end.

In Egypt Aquarian symbology is closely connected with the Nile, the river which gives to the land its very existence as a place of human habitation. The Egyptian conceived of a celestial Nile as well as a terrestrial one, and it is stated that the heavenly waters flow from a hidden source beneath the throne of Osiris in Amenti (Heaven). The terrestrial Nile was said to arise from two caverns, "The Anerti," or "the place of the Two Rocks." So mysterious was the source of this river to the Egyptian that constant reference is made to the "hidden places" of Hapi, the Nile. In one case Hapi is figured as seated in a rocky cave, holding the infant Horus in his hands.

We have seen that in Capricorn the cavern was used as a symbol, and now we have the living waters of Aquarius traced to their source.

Further, the new birth, that of Horus, takes place upon an island in the celestial Nile. On the planispheres of Denderah, Esneh, and elsewhere Aquarius is always personified by the androgyne figure of Hapi, the Nile deity. He holds in his hands libation vessels which overflow in two

streams of water, and his usual headdress consists of a cluster of five or seven lotus flowers. The libation vases are usually of the form known as QEBH (lit. "cool water"). Sometimes the two Niles are figured by two Hapis, distinguished by colour and form of headdress.

Innumerable references are made to Hapi in the sacred writings of Egypt, and in connection with him there are allusions to the "abyss of water," 'the land of cool sweet waters' (Ta Qebh), 'the Great Deep,' which we have seen was associated by the Accadians with Aquarius under the name Bahu.

This abyss, in both Euphratean and Egyptian ideas, was the primeval place out of which sprang both gods and men and to which all creations pass in due course. It is the pralaya, the beginning and the end of a manvantara or period of manifestation.

The instructed Egyptian was shown another phase of these same dark waters which became changed into the land of cool sweet waters (Ta Qebh) leading into the Great Heaven. In the sixty-second chapter of the *Book of the Dead* we read, 'May the abyss of water be opened to me by Tehuti-Hapi (Thoth-Hapi), the lord of the horizon, in my name of Opener." The horizon was the

meeting place of the two worlds, where the Visible merged into the Invisible. Divine Wisdom, which aids the aspirant in his efforts for freedom, is here personified by Thoth-Hapi, the Aquarian mind.

In the sixtieth chapter: "Let the gates of Heaven be opened for me by the God Thoth and by Hapi and let me pass through the doors of Ta Qebh into the Great Heaven. Grant ye (Thoth and Hapi) that I may have power over the water."

In the fourth chapter, the triumphant soul cries "I open out a way over the watery abyss, which formeth a path between the two combatants (*i.e.*, Horus and Set). I have come, may the fields of Osiris be given over into my power."

In the sixty-second chapter he has crossed the waters and in ecstatic vision he says "I go forth into Heaven. I am the Lion-god Ra. I am the Bull. Unending time has been given me. I inherit eternity and everlastingness has been conferred upon me"; and in the sixty-eighth chapter "the doors of heaven are opened for me, the bars and bolts of Seb (*i.e.*, Saturn) are opened for me. . . . Behold I was guarded and watched, but now I am released. Behold his hand tied cords round me, and his hand darted upon me in the earth."

Here we notice the release from the limitations of Saturn, and then follows the affirmation of conquest over his hands and feet, his heart and breast, his mouth and whole body, the four elements, and the inhabitants of the underworld.

In the *Book of the Dead*, Thoth, Divine Wisdom, is repeatedly referred to in connection with Hapi, sometimes as a keeper of the gates of Heaven, or as proceeding from Hapi as in chapter clxxviii., "Grant thou offerings in the presence of Thoth, the mighty god, who cometh forth from Hapi," and in chapter cxxxiv., "Thoth . . . the Son of the Rock, proceeding from the place of the Two Rocks" (*i.e.*, the Anerti or mystic source of the Nile). It is Thoth, the giver of "words of power," who reconciles the two ancient enemies, Horus and Set, a symbol of the unification of the Higher and Lower Self by Divine Wisdom.

In the Esneh planisphere beside Hapi, the Man of Aquarius, there sits enthroned Maāt with outstretched arms. The goddess has in place of a human head the symbolic feather (Fig. 13). In the Libra judgment scene the heart is weighed against the feather of Maāt with the wife of Thoth. Now the 'Man made perfect' is manifested, Truth unchanging and absolute law sits enthroned,

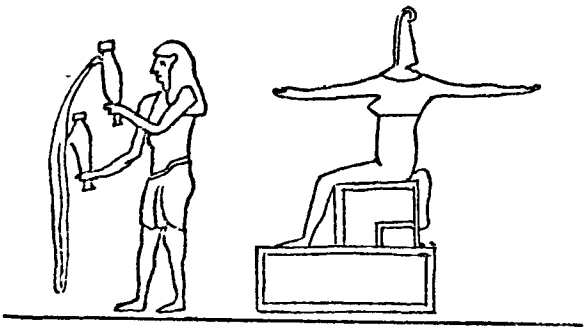

FIG. 13.

and the emancipated consciousness with outstretched hands embraces past and future. Maāt, with whose aid PTAH, the Grand Architect of the Universe, planned the foundations of the world now witnesses the beginning of a new cycle of existence. The old heavens and earth have melted like wax in the wreathing fires of the Divine Flame, and a new firmament stretches as a curtain over a new born earth.

No longer shall Sun and Moon give light, or stars in their courses rule, for the soul is illumined by the Divine One, and stands unfettered and

reborn in His presence. "This is the end, the consummation"! "He that overcometh, shall inherit all things."[9]

In the Book of the Tuat, the figures and texts relating to the eleventh division are very suggestive. The name of this division is "The entrance to the circle which judgeth bodies," that is, the place where the soul's vestures are tested and unless perfection is reached the soul must again descend into rebirth.

The boat of AFU-RA now bears for the first time upon its prow, the serpent entwined disc of light, which the texts call "the star Pestet or Pestu," (lit. "the Illuminator") (Fig. 14). "It

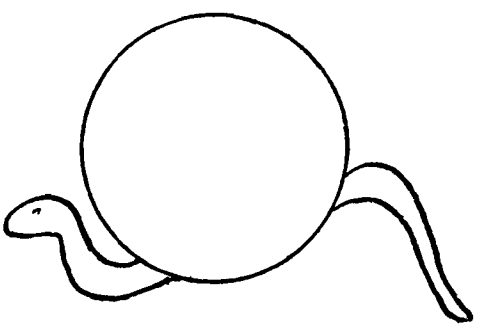

FIG. 14.

guideth this great god into the ways of the darkness which gradually enlighteneth, and illumineth those who are on earth."[10]

This uraeus entwined disc, here called the Illuminator, is elsewhere the special symbol of RA, and the uraeus is symbolic of power over life and death. Here in the stage which marks the advent of the Man, we see the Morning Star which will illumine the path of the triumphant soul to the Dawn.

The texts further state that in this region dwelleth the "god" REKH; now this word means "hidden knowledge" and REKHIT is "one who knows" and is a term applied to an Initiate.

The word REKH "appears to express the idea of the realisation of a thing from the centre to the circumference and from without to within through and through, in a manner which in our superficial day is almost unknown and unconceived."[11]

In the presence of this personification of hidden wisdom the images and forms of the concrete mind disappear and are re-formed and given "to those who are born and come into being in the earth."[10]

Again there is a hidden door in the thick darkness guarded by two serpents, one bearing the red or earthly crown, and the other the white or heavenly

crown; in addition there are four figures of the goddess NEITH, which the texts state "guard the holy gate of the city of Sais, which is unknown and cannot be seen, and cannot be looked at." But why is the city of Sais mentioned? Because it is the secret place in which is born the Child Horus, he who is the type of the New Birth. It is in Aquarius that a hidden way may be found to freedom.

In another part of the Division stands Horus with his snake-headed magic rod, directing the final destruction of the enemies of RA in five pits of fire. These last enemies are the shreds of the personality and the 'servants of the household' which are consumed in the spiritual fires of the New Man.

In the Book of the Gates the solar boat is towed in safety through this division, for Apep the great serpent lies securely fettered, and the servants of Ra make ready to destroy him. Reference is also made to the guardians of the Hidden Door.

Another form of Aquarian symbolism may be illustrated by a vision published by the writer in 1900. "From sleep I passed into a semi-conscious state, wherein I saw suspended in the rosy glow of early morning two ancient Egyptian vases, their handles united by a slender golden chain.

"The upper vase was a libation vessel of translucent amber ware, with shimmering glistening contents; the lower an eared heart vase or AB, rudely fashioned in terra cotta and filled with a dark muddy fluid.

"An invisible hand now held the amber pitcher, and gently poured its clear and sparkling stream into the earthen vessel below. I watched the mingling of the waters and saw that as each crystal drop fell the dark fluid seethed and boiled.

"Bubbles rose—bubbles of indescribable hues rose and burst upon the surface.

"Then slowly, to my wonder, the dark and muddy tint changed, becoming as clear as that of the crystal fluid above, and further I saw the form of the heart vase change, transformed into the likeness of the amber vessel."[12]

The upper vase in this vision, represents the higher vehicle, and the lower vase the lower sheath of the human being. In the growth of the Man at this Aquarian stage, the action of the 'living waters' transmutes the lower into the higher and at-one-ment is achieved.

A serpentine variation of the Aquarian symbol has been referred to in the Introduction, to illustrate

the final stage in the manifestation of the undulatory force of evolution. In the writer's opinion, the figure of the white serpent placed above the dark serpent, is the most ancient form of the symbol ♒, probably dating from Atlantean times.

The Urns or Vessels of Aquarius have many meanings. In Hellenic and later in Gnostic writings there are allusions to this transitional stage in man's development. The soul is offered the Sidereal Cup containing the waters of Lethe or Oblivion, a draught which brings the soul into rebirth. If, however, the soul drinks from the Supernal Cup, a draught of the waters of memory, it is released from the necessity of rebirth. A very suggestive inscription bears the words "Out of the circle, the painful and grievous, my flight have I winged."[18]

Some years ago, a series of thin gold tablets bearing inscriptions, relating to the Orphic mysteries, were discovered. Six of these came from near Sybaris in Lower Italy, one near Rome, and one from Crete.

The Eleuthernae tablet (Crete) bears the inscription as follows:

"I am parched with thirst and I perish.—Nay drink of Me,

"The well-spring flowing for ever on the Right, where the Cypress is.

"Who art thou? . . .

"Whence art thou?—I am son of Earth and of Starry Heaven."

The Petelia tablet has a variation of the same idea.

"Say, I am a child of Earth and of Starry Heaven,

"But my race is of Heaven (alone). This ye know yourselves.

"And lo, I am parched with thirst and I perish. Give me quickly

"The cold water flowing forth from the Lake of Memory."

These inscriptions are probably portions of a ritual in the mysteries giving the address of the Soul to the Living Waters and the reply of the Spring to the aspirant.

The Egyptian Sphinx combines in its form the pictorial symbols of Aquarius and its opposite sign Leo. The Great Sphinx of Gizeh, that most ancient and mysterious monument, is to-day a grim and solitary figure, but down to comparatively recent times it was the admiration of all for its exquisite beauty and proportions.

The name "Sphinx" is an unfortunate one, giving a misleading clue to the problem of its symbology. "Sphinx" is a Greek word meaning "strangler," and was applied to a local Greek monster compounded of a winged lion and a woman's head and breasts. This legendary creature was a "man-eating harpy, an incarnate plague, a soothsayer with the evil habit of asking riddles as well as answering them." Eschylus in his play "The Seven against Thebes" calls her "the reproach against the state" and "eater of raw flesh." The Greek Sphinx propounded riddles and strangled and devoured the one who could not answer them. The Greek traveller in Egypt saw in the desert the mighty figure which in form reminded him of the sphinx of his own land, and knowing little of Egyptian thought confused the two symbolic beings.

The Egyptian colossus has the body of a lion with a bearded man's head (not a *woman's* as in Greece), and upon the forehead is placed the uraeus serpent. Its name was HU "The Watcher," and it was dedicated to Ra Her-em-Khuti (Ra Harmachis), "Horus of the Dawn," the rising sun. In later days the Greek philosophic writers refer to it as the Agathodaemon, "the good spirit,"

and nearer our time the Bedouin has looked upon its marred and age-worn image with fear and awe and called it Abu'l Hawl, "the Father of Terrors."

The Sphinx was orientated due East, and Sir Norman Lockyer considers it must have been built by an equinoctial cult. Its age is unknown but inscriptions elsewhere, state that as far back as 3700 B.C., Khufu and his successor Khephren repaired it, as it was already suffering from the hand of Time. Maspero and Mariette Bey believe the builders to have been the mysterious Horsheshu "the servants of Horus," who were the predynastic rulers of Egypt.

These Horsheshu, from many allusions in the ancient writings, seem to have been of a higher race than the indigenous predynastic people, and to them was credited the source of the philosophy, arts and science, and the founding of most of the greater temples.

In the twelfth century the Arab traveller, Abd-al-lateef writes of the Sphinx, "it bore the stamp of benignity and beauty, and was graced by an affable smile," and when asked what was the most wonderful thing he had seen, he replied "The exquisite proportions of the Sphinx's head." This relic of a remote age was the target of the guns

of the Mamelukes in Napoleonic times, and thus was effected the mutilation which is so evident at the present day.

In the power and strength of the lion's body controlled by the human intelligence guided by the asp of Divine Wisdom, the Sphinx is seen to be the personification of Aquarius-Leo. The potentialities of Leo, which in their higher aspect, are very great, become manifested in the polar opposite, Aquarius.

"Thus it may be that the unknown builders of the Great Sphinx erected the colossus with its face turned to the East, as the concrete symbol of the Watcher through the ages for the coming of the Man who shall rend his earth-wrought chains and achieve the destiny of his race."[14]

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PISCES-JARAMÂRANÂ.

AS in the case of the preceding sign Aquarius, there is a higher and lower phase of Pisces. If the soul is yet bound to the Wheel, and has partaken of the waters of Lethe, the lower phase is expressed in the negative emotional character of the sign, preparatory to the binding of the bonds of Avidya.

But, if the man has arisen, then in this stage emotion is changed into an all-embracing love and sympathy, which finds its expression in service for humanity. The Man has found the key to the Place of Peace.

O, Avalon, I saw thy waters calm
Lie like a mirror in whose face is seen
The changing tints, the pearly glow of Dawn,
The deep cerulian where the shadows fell,
The blending aureole with rosy pink.
Into the lower air I sank until
My spirit hovered on quivering wings
O'er the crystal deeps, by the verdant banks

Where chaste and pure the starlike lilies bloom.
There in thy solitudes, my soul found rest
And heard again the clarion voice proclaim
In the sweet stillness of the mountain air
In echoed notes, "In Avalon is Peace."

In Indian thought SHRI SHANKARÂCHÂRYA calls this stage (the second initiation) the Kutîchaka, "the hut-builder who has reached the place of peace," and in Buddhist writings the name Sakridâgâmin, "he who receives birth once more," is applied.

The Man, no longer fettered by the bonds of Avidyâ and Triṣhṇâ, has transcended the plane of separateness, and now knows himself as one with Humanity. Henceforth he manifests, more and more, the aspect of Ananda in the deep love and compassion which is the real nature of the sign Pisces.

"Every man who reaches that stage is a new force for the uplifting of humanity. Every man who develops that aspect of life is one more wing with which to lift everything upwards. If a man be weak, his life can go to him to strengthen him; if a man be sorrowful, his life can go to him to make him glad; if a man be sinful, his life can go to him to make him pure from sin. To all men

he says: 'Wherever a man is, there will I meet him, and there will I accept him.' "[1]

Such is the high ideal of Pisces, and truly the early Christian symbol of the Fish for the Christ was well chosen, for by it was shown One who realised the Divine Sonship, though as yet moving among men as the fish swims in the waters.

One stage yet remains, the union with the Father, the entrance into the realm of Sat, Self-Being, but this phase is beyond the plane of the zodiacal signs, which concern only the unfolding of the germ of Chit (Divine Intelligence) and the initial stages of the opening of the Lily bud of Ananda (Divine Bliss).

The corresponding nidâna Jarâmaraṇâ signifies "death, decay," and the figures on the Ajanta fresco and Bhava Chakra, show a corpse carried to the place of cremation. This stage thus represents, in the lower type of soul, the final dissolution before the ego begins a new series of lives in which it will gain experience. To the more advanced soul, Jarâmaraṇâ marks the "death" of the personality, for the necessity for gaining experience on the physical plane no longer exists.

The Accadian name for Pisces, DUR-KI, "the place of the Cord," is very suggestive of the binding

afresh of the soul to the Wheel of Births. This cord is seen binding the two fishes together in the sign glyph itself.

Originally one Fish represented the sign in the Valley of the Euphrates indicating the Sun hidden in the waters before it rises on the eastern horizon. In the Vedas, Suryâ (the Sun) was "drawn by the gods from the ocean where he was hidden."[2]

The Accadian month, when the Sun was in Pisces, was called SE-KISIL, "the sowing of seed," a name having its physical application, but also referring to the beginning of the new cycle of lives on which the evolving soul is entering.

In Egypt, the twelfth division of the Book of the Tuat, contains the final transformation of the Sun-god into Khepera, the living Sun who passes from the world of darkness into the vestibule of light to illumine the world at the dawn. It is of interest to note that "the mummified form in which the dead Sun-god travelled through the Tuat is now useless, and we see it cast aside and lying against the wall which divides the Tuat from this world; that there shall be no doubt about this it is described by the words 'Image (or form) of AF.'"[3] This is the same idea as that of the nidâna, expressed in a different symbology.

The triumphant soul lays aside the vehicle of experience on the physical plane, ere he enters into the full glory of the world beyond.

The treatment of this twelfth division in the Book of the Gates is somewhat different.[3] There is the "Secret Gate," guarded by the symbols of the rising and setting sun, and the sun-god AFU-RA changes himself into Khepera, and in the form of a scarab he embarks in his boat upon the waters of Nu, the god of the watery abyss, until the dawn is reached, when Nu uplifts the solar bark above his head and NUT, goddess of the sky, receives the sun disc in her hands.

The last three zodiacal signs comprise the Field of EA, the third person of the great triad of deities in Babylonia. EA was the god of the abyss of waters, and was represented as a man-fish, under which form, the ancient legends affirm, the god came and taught mankind and "instructed them in everything which could tend to soften manners and humanise their lives."[4] The Fish of the sign Pisces is called the "Fish of EA."

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THE PLANETS.

IN presenting some of the ideas and symbology relating to the Zodiacal signs among the ancient peoples, it may not be out of place to give some account of the planets as far as the ancient records reveal them to us.

Among the Egyptian and Euphratean races the planets were given astronomical names, and others which were symbolical in character. In some cases they seem to have been regarded as forms of, or emanations from, the Sun.

Thus in Egypt the three greater planets, Mars, Jupiter and Saturn, were called respectively, Horus the Red, Horus the opener of that which is secret, and Horus the Bull. Horus primarily was the sun-god and equated with Ra, and as Wiedemann remarks "hence it would seem that the three planets were regarded as emanations of the Sun."[1]

Similarly among the Accadians and the races who inherited their civilisation, Saturn was often called by the solar title of Zibannu, "the life-

maker-of-heaven."[3] The Greeks also invested the planet with Solar attributes, and Diodorus refers to Saturn as Helios.[3] Sir George Lewis says, "The name of the sun, which was sometimes given to Saturn, was of Chaldean origin."[4]

Jupiter also became identified with Merodach (Marduk) the morning sun, and one of the names of Saturn was Sakus-uti, the eldest born of the sun-god.

The Moon was a male deity (Aa, The Father) in the ancient land of Accad, and given the attributes of the sun, bearing the title of Nin-gan, "Lord of Light."

Mercury was variously called Sulpa-uddu, "The messenger of the rising sun," Sak-visa "The Face, voice of light," and Utu-altar "The Light of the Heavenly spark."

Mars has numerous names, one of which is Gallam-ta-uddua, "The Bull of the Rising Sun."

SATURN.

In Egypt the astronomical name was Heru-ka, "Horus the Bull," and was also represented by the deity Seb, who was the god of earth. He was the Father of the gods, the mythical founder of the

dynasties of Egyptian kings, the son of Shu, "the image of Ra." Seb is also Time, and he guards the entrances to the underworld.

The Greeks identified Seb with Kronos, whose character and functions are similar.

The sacred animal of Seb was the goose, and in the Book of the Dead Seb is called the Great Cackler, who produces the world egg. This cosmic egg is referred to in the Orphic literature of Greece, where we find "that Orpheus likened chaos to an egg, in which the primal 'elements' were all mingled together."[5]

In the evolution of the soul Saturn is the ruler of Capricorn-Bhava, which has been shown to represent a gestatory stage, wherein is formed the embryo of the New Man, and thus the egg becomes an appropriate symbol in the lesser cycle of Man. The egg surrounded by its shell also suggests the limitations of Saturn, the separateness of the self-conscious centre.

The Sumero-Accadian name of Saturn was Sak-us, "The Eldest," or Sakus-utu, "The Eldest born of the Sun-god." Other names used were, Mī ("the Black"), Kus (Darkness).[6] The deified Saturn was Ninip or Nirig, who was formerly called Adar by Assyriologists.[7] Curiously, this

divinity was originally a solar deity, "who forth from the shades of night," and he bea character of a warrior, champion of the gods, whose warfare is directed against mankind, not against the powers of darkness as in the case of the true solar hero. One legend states that Ninip determined the fate of mankind, a character quite in accordance with Saturn.

With reference to these Euphratean ideas, the Orphic traditions may be quoted. Cronus-Saturn "is said to have taken the kingdoms by violence or insolently, and he is therefore called the Insolent (ὑβριστικὸς—corresponding to the Sanskrit Rajasa in this connection). He is also called, by Plato, the Great Dianoetic Power of the Intellectual Universe, and thus rules over the dianoetic part of the soul, 'for he produces united intellection into multitude, and fills himself wholly with excited intelligibles, whence also he is said to be the leader of the Titanic race, and the source of all-various separation and diversifying power.'"[8]

So again the Chaldean Oracles tell us, "from him leap forth the implacable Lightning bolts, and the comet-nursing Breasts of the all-fiery might of father-born Hecate [Rhea] . . . and the mighty breath beyond the Fiery Poles."

In Astrology Saturn denotes "that part of the Ego in manifestation which represents the Personality—the concrete half-animal, half-human soul whose immortality is conditional, depending upon the desires being polarised heavenward instead of earthward, and upon the personal will being surrendered to the divine will, when the true humility which belongs to the sphere of Saturn recognises the will of the Father as the supreme and all embracing love which draws all men unto Him."[9]

The Egyptian realised the mission of the Planetary Angel as the guardian of the gateways of the other world, and the evolving soul must pass through the critical stage where Saturn rules, testing and trying each vesture of the soul, that nought shall mar the exquisite beauty of the kingly garment which is being woven on the looms of Time. Guardian of the destinies of man, he wars against mankind as the Accadian taught, so as to subdue the arrogant will of the lower man to the divine.

Seb personified Saturn as the planet of limitation, but in the warfare between Set and Horus he is revealed under a higher aspect. Set or Mars ever wars against Horus, the symbol of the Man within, and though Set is slain again and again in the

interminable conflicts, yet he rises again
mankind under the varied forms of the
crocodile, hippopotamus.

Each form is slain by Horus, until the work of the combatants is finished, and we read that Seb and Thoth bring about the at-one-ment between the opposing forces. Set becomes merged into Seb, who in this instance, represents the higher side of Saturn, and Thoth (Hermes, Mercury), Divine Wisdom arbitrates and balances the Divine Pair. Henceforth the Two are One, and are figured as a two-headed god, the symbol of the union of the Higher and Lower Self.

Thus in the Hymn to Osiris, the prisoned god, it is written " He (Thoth) hath made the two Horus brethren to be at peace for thee; . . . he hath made the two combatants to be gracious unto thee and the two lands to be at peace before thee; he hath put away the wrath which was in their hearts, and each hath become reconciled unto his brother. Thy son Horus is triumphant, and the throne of the god Seb hath been adjudged unto him."[10]

The activities of Saturn in the realm of man are expressed in an alchemical work[11] in the following quotation:

"All the Sages who have written on our Art, have spoken of the work and regimen of Saturn, and their remarks have led many to choose common lead as the substance of the stone.

But you should know that our Saturn, or lead, is a much nobler substance than gold. It is the living earth in which the soul of gold is joined to Mercury, that they may bring forth Adam and his wife Eve. Wherefore since the highest has so lowered itself as to become the lowest, we may expect that its blood may be the means of redeeming all its brethren.

The Tomb in which our King is buried, is that which we call Saturn, and it is the key of the work of transmutation; happy is he who can salute this planet by its right name. It is a boon which is obtained by the blessing of God alone; it is not of him that willeth, or of him that runneth, but God bestoweth it on whom He will."

JUPITER.

The planet received the name of Heru-ap-sheta, "the revealer of hidden or secret things." This name is of interest, when we remember that in

esoteric Astrology, Jupiter represents t
Mind, whose action is ever expansive
the lower mental vehicle. In the spiral ascent through the zodiacal signs, man does not come under the direct influence of Jupiter until the Tri̇shṇâ stage is passed, until Desire is overcome, and the soul passes into Sagittarius-Upâdâna, where it gathers up the fruitage of its past and submits it to the synthetic influence of the ruler of this sign.

Hence we find Jupiter's action in Sagittarius bringing to light the hidden things of religion, philosophy and science, and at certain levels of evolution bringing into activity the latent senses of the man, those usually spoken of under the term "clairvoyance." Then in the last stage of the pilgrimage when the man has gained the control over his vehicles, Jupiter once again in Pisces opens the gateway to the Vale of Peace, and reveals the secret things of the Spirit, which manifest in love and compassion.

Jupiter was also personified by the god Amen, the Jupiter-Ammon of the Greeks. The word Amen means "concealed, hidden," and the priests of Thebes "declared that he represented the hidden and mysterious power which created and sustained

the universe,"[12] and they therefore merged Amen into Ra under the name of Amen-Ra.

In the Orphic Theogony Jupiter (Zeus) is the Demiurge, the Father of gods and men, "the creative power of the sensible world and therefore corresponding with the creative soul or mind in man."[13]

Jupiter's influence in the human cycle is harmonising, establishing the link between the higher and lower consciousness. This intermediary character is shown in the Euphratean Marduk (Merodach) with whom the planet was identified. Merodach, the son of Ea, is represented as being commissioned by the gods to destroy the monster Tiamat (Chaos) and her brood, this being done, he creates the universe and finally man himself. Merodach was the intercessor between the gods and men, and the interpreter of the will of Ea, the god of wisdom. In an old bilingual hymn he is thus addressed: "Thou art Merodach the merciful lord who loves to raise the dead to life."[14]

MARS.

The astronomical name of this planet in Egypt was Heru-tesher, "Horus the Red," an allusion to

the deity Set (Typhon of the Greeks) who was the personification of the planet, and was represented as red-haired.

Set was worshipped from the early times down to the nineteenth dynasty, and as Wiedemann remarks, "it was in love that offerings were made to Osiris, but Set was worshipped out of fear; for he was strong and mighty, a terror to gods and men."[15]

After the twenty-second dynasty his worship declined, and Set became the personification of all that was evil. He, it is, that wages war with Horus the avenger, and though slain rises again in various animal forms to carry on the combat. Finally Seb and Thoth intervene and peace is made between the combatants.

In Assyria and Babylonia Mars received many names of Accadian origin; Nakarru, "the Hostile," Tsarru, "the Enemy," Khul, "the Evil," Zibu, "the Wolf."[16] The usual Accadian name was Zabbat or Nibatanu, "the Star of Death"; and in later times the Semitic equivalent was Mustabarrû-mutana, "the Death Spreader."[17]

Among the gods, the planet was identified with Nergal (lit. "The Great Hero"), the ruler of Hades, the god of war, disease and pestilence. In the

story of the Deluge we read, "Nergal the mighty removes the wicked; Adar (*i.e.*, Saturn) goes in front and casteth down."

Nergal was the personification of death. "Hence his title of 'the strong one,' the invincible god who overpowers the mightiest of mortal things. The realm over which he ruled was 'the great city' (uru-gal); great indeed, it must have been, for it contained all the multitudes of men who had passed away from the earth."[18]

"Among the Semites he was the hero and champion of the gods, and as such the destroyer of the wicked, rather than the king of death who slays alike the wicked and the good."

So in varied myth and symbol the influence of the red planet was veiled. Expression of the fiery creative force which builds and destroys, and compels the evolution of the soul, Mars is the symbol of the Desire which lies at the root of manifestation. Mars rules the two stages in the Nidana scheme, termed the Two Roots, Avidya and Trishna (Aries and Scorpio), and this creative energy is good or evil according to the use made of it. According to Proclus Mars "is the source of division and motion, separating the contrarieties of the universe, which he also perpetually excites, and

immutably preserves, in order that the world may be perfect and filled with forms of every kind." When the Man has harmonised his desire nature with the higher mind, then the warfare of Set with Horus is at an end.

MERCURY.

In the Euphratean Valley this planet was called "The Star of Nebo" (Nabu). Its Accadian names were Salpa-uddu, "The messenger of the Rising Sun"; Utu-altar, "The Light of the Heavenly Spark"; Sak-vi-sa, "The Face, voice of Light." The later Semitic name was Nabu, "The Proclaimer."[19]

Nebo or Nabu was the messenger of the gods, "the proclaimer of the mind and wishes of Merodach," whose son Nebo was. He was the teacher, the patron of literature, science and writing. His titles reveal some of his characteristics. 'He is not only "the wise," "the intelligent," "the creator of peace," "the author of the oracle," he is also the "creator of the written tablet," "the maker of writing," "the opener," and "enlarger of the ear."'[20]

The temple of Nebo at Borsippa was famous

for its Ziggurat or temple-tower, which even now exists as a ruin 153 feet high. This temple was called E-zida, "the everlasting house," and its ziggurat "the house of the seven spheres of heaven and earth"; the latter name referring to the peculiar character of the tower. The seven planets were represented by the seven stages or platforms which wound around the tower in a spiral manner from the base to the shrine of Nebo at the summit, each stage being painted in the symbolic colour of a planet.

In Egypt Mercury was represented among the gods by Thoth or Tehuti, the divine scribe, "The Lord of Seven," "The Lord of Divine Books." All knowledge, all speech, all power in heaven, the earth, and the underworld came from Thoth whom the Greeks called Hermes.

Reference has already been made in the study of the signs to the work of Thoth as the reconciler between Horus and Set, and as the symbol of the mind of Man.

Usually Thoth is represented as an ibis-headed man, crowned with the solar disc and lunar crescent, and his emblem was the black ibis which is the especial enemy of serpents. The cynocephalous ape was another symbol of the god,

and is seen on the top of the balance in the judgment scene.

The counterpart (or wife) of Thoth is MAĀT, conveying in symbolic manner the idea of Truth, abstract and absolute, which establishes the harmony of the universe brought into being by the word of Thoth the Divine Mind.

Mercury in the constitution of man represents the Thinker, the reincarnating ego, the link between spirit and matter, the messenger between the divine within and the personality. Thus there is a duality in the planet's influence, according to whether the mind is turned outward, reflecting the activities of matter, or turned inward, reflecting the activities of the spirit.

In the lower phase Mercury is linked to the Moon the symbol of the personality, and in Egypt Thoth was at first a lunar god, although becoming quite distinct later. In the higher phase the planet becomes the symbol of Divine Wisdom bringing the at-one-ment between God and man, and awakening into activity the faculty of spiritual vision.

Then is Nebo "the creator of peace," "the opener," and "the enlarger of the ear"; and Thoth can say "I am Thoth the perfect scribe, who

causeth wrong doing to cease, the judge of words in their essence. I have scattered darkness. I have made Ra to set as Osiris, and Osiris setteth as Ra setteth. I have made him to enter into the hidden habitation to vivify the heart of the Still Heart, the Holy Soul, who dwelleth in the Heavenly places."[21]

VENUS.

The Egyptian names for the planet were Pa-neter-tua, "The star of the dawn," and Ben nu-Aasar, "The Bennu of Osiris." In the latter name Bennu is the Phoenix. "Myths told how the bird was born from the midst of flames which arose from out of the summit of a tree in Heliopolis, and that it was known to men by the beauty of its song, to which even the Sun himself used to listen. The Phoenix symbolised the morning sun arising out of that fiery glow of dawn which dies away as the new-born luminary ascends the sky, and hence was regarded as the bird of Ra. But since the dead Sun was held to become an Osiris and the new Sun to arise from the embalmed body of the old which had been duly brought to Heliopolis, in like manner also the Phoenix was supposed to be

a form of Osiris in which the god returned to his own country.

"Further, as on the death of the Sun it was from the Osiris Sun that the Phoenix Sun arose, so it was taught in the case of humanity also that it was from his own Osiris that there sprang the new man of the resurrection."[22] In chapter cxxii of the *Book of the Dead* there is an allusion to this idea where the suppliant says: "that I may come forth like the Bennu bird, the Star of the morning."

These statements are of interest when we consider Osiris, the bound or mummified sun, as the type of the Divine Spark in man, limited as yet on the lower planes, though replete with power on its own transcendent plane of consciousness. Under the nourishing influence of Venus, Divine Love, this divine spark will be fanned into a flame radiating from the stilled centre of the New Man, who, like the Bennu, will manifest the attributes of the "dead" Osiris at the dawn of a new day.

In the Egyptian pantheon Venus is represented by Isis-Hathor, and in the Babylonian as Istar. (Fig. 15 *c*.)

The Accadian name of the planet was Dilbat "The Ancient Proclaimer," and according to an ancient tablet Venus was male when identified

with the morning star and androgyne as the evening star. Although the worship of Istar became degraded in later times by the Semitic races, yet Babylonia "produced cultivated scribes and thinkers, who sought and found beneath the superstitions of their countrymen a purer religion and more abiding form of faith. Istar was to them a divine 'mother,' the goddess who had begotten mankind and who cared for their welfare with a mother's love."[23]

Perhaps the most interesting legend of Istar, is that relating to the descent of the goddess into the Underworld in search of her spouse.

Through seven gates she passed, and at each portal was divested of her crown and jewels and finally her garments, until she stood naked in the presence of Allat, the queen of Hades, who inflicted upon Istar disease of each part of the body. Meanwhile things on earth were thrown into confusion, and the god EA commanded that the goddess should be released, and so at the seven gates her garments, jewels, and crown were restored to her, and her mission was successful.

In this legend we see the human spirit, descending by seven stages into the bondage of matter, its divine powers taken from it one by one, until the

lowest point is reached. Then be
journey, when again by seven sta
Life passes to freedom, developing "its consciousness fully at these various levels, learning to control the bodies which it constructs from them, and to use them definitely as vehicles, so that they shall not only serve as bridges to carry impressions from without to the soul, but shall also enable that soul to express itself on their several planes through their instrumentality."[24] So at the last portal the soul receives the crown of Divine Love, and clothed in the seamless vesture, "the wedding garment," enters into the freedom of the New Life.

Sun and Moon.

The Sumero-Accadian astronomical names for the Moon was Aku ("The Measurer"), and in later Semitic times, Sin. (Fig. 15 *b*.) Curiously the Moon appears to have been at first a male divinity, the husband of the Sun-god, and termed Aa, A, or Ai ("The Father"); or Nin-gan ("Lord of Light") a title properly belonging to the Sun.

In some inscriptions Sin is the father of the Sun-god and Istar. After the conquest of Accad

By the Semites the dominant Moon-cult declined, and in the reign of Sargon the solar cult became supreme. The old and the new faiths blended, and the Sun, no longer subordinate, was adored as the symbol of the Creator the Father of mankind, the Moon becoming the female counterpart.

The Accadian name for the Sun was Kasseba, the equivalent of the Semitic name Tsalam ("The Symbol"). Ordinarily the Sun was called, Ud, Ut, or Utu, or again, Utuki ("the great spirit").[25] In the later Assyrio-Babylonian times Samas or Sawas was the usual name. (Fig. 15 *a*.)

In Egypt Ra was the sun-god, and was represented as a man with a hawk's head crowned with the solar disc in the coils of the serpent uraeus. His worship dates from predynastic times, and continued down to the late Egyptian period. Ra was the creator of the world, the King of gods and men.

"According to the writings of the Egyptians, there was a time when neither heaven nor earth existed, and when nothing had being, except the boundless primeval water, which was, however, shrouded with thick darkness. In this condition the primeval water remained for a considerable time, notwithstanding that it contained within it

the germs of the things which aft
into existence in this world and th
At length the spirit of the primeval water felt the desire for creative activity, and having uttered the word the world sprang straightway into being in the form which had already been depicted in the mind of the spirit before he spake the word which resulted in its creation. The next act of creation was the formation of a germ, or egg, from which sprang Ra, the Sun-god, within whose shining form was embodied the almighty power of the Divine Spirit."[26]

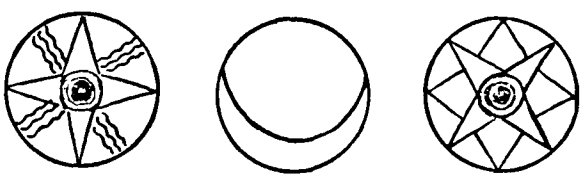

FIG. 15.

In planetary correspondences the Sun stands for the divine centre in man, the solar life which is the source of all activities and energies. It is the ATMA, or Self which in all the ancient symbols is represented by the point within the circle.

INDEX OF LITERATURE.

1. *Religion of the Egyptians*, Wiedemann, p. 30.
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9. *How to Judge a Nativity*, Alan Leo, p. 55.
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16. *Primitive Constellations*, Vol. I., p. 347.
17. *Babylonian and Assyrian Religion*, Pinches, p. 80.
18. *Hibbert Lectures*, pp. 195-197.
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20. *Hibbert Lectures*, pp. 113, 115.
21. *Book of the Dead*, Ch. CLXXXIII.
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